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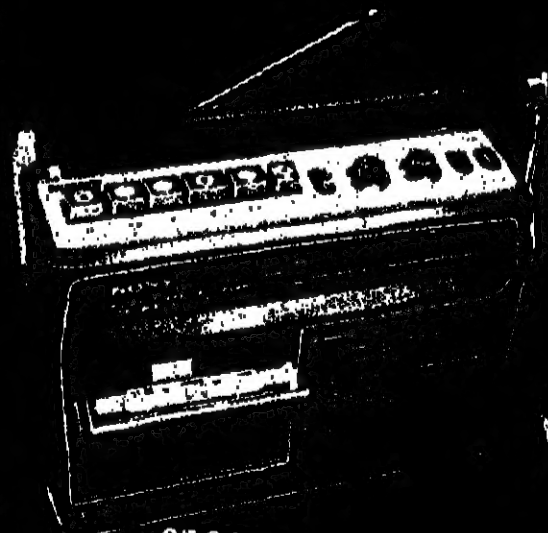
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A dark, high-contrast, black and white photograph of a textured surface, possibly a book cover or endpaper. The image is heavily shadowed, with a prominent diagonal crease or fold running from the upper right towards the lower left. The texture appears grainy and uneven, with some lighter areas suggesting highlights on the surface. The overall composition is abstract and moody.



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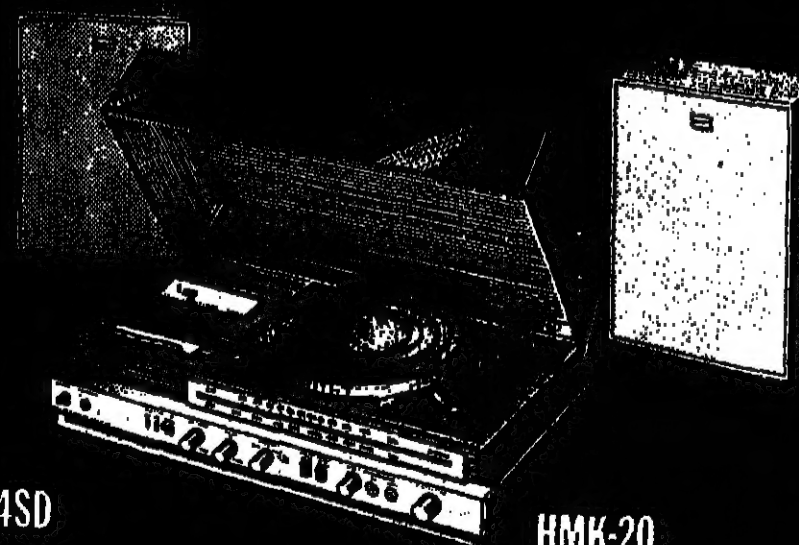
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THE JERUSALEM POST MAGAZINE

In this issue

The Bar-Lev line: In the first instalment of excerpts from his new book, "The War of Atonement," Haim Herzog explains why the line that was expected to shield Israel against Egyptian attack, failed in its purpose. 4

Eve Berger examines some of the issues and personalities involved in the new bid to legalize abortion in Israel. 6

Lea Ben Dor hears the Knesset hotly debate the question of contacts between Israelis and the PLO. 7

David Krivine interviews Mordechai Maklef, the first head of a new industrial giant, Israel Chemicals Ltd. 8

"Cleaning the Head": Israel Television's most popular feature programme is filmed in full view of reporter Phillip Gillon and photographer David Rubinger. 10

British poet and critic Stephen Spender talks about poetry and politics to Pearl Sheffy Gofen. Book reviews: The proceedings of the 13th Annual Conference on Jewish Thought, and a collection of post-Yom Kippur War Arab writings on the conflict with Israel. 12

Ephraim Kishon hits the Hit Parade. Dry Bones waxes poetical. 14

Gil Goldfine finds the bronze sculptures of Bologna's Roberto Tirrelli impressive, Raffi Lavie's recent paintings largely tasteless. Meir Ronnen reviews some Jerusalem shows. 15

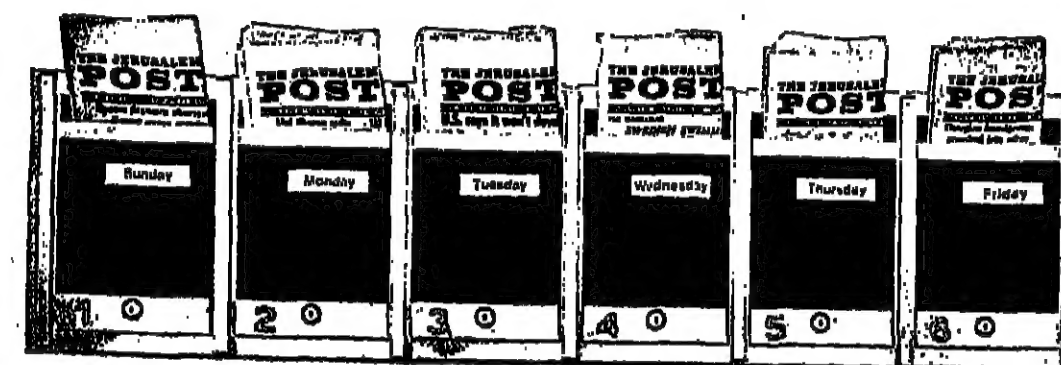
Mendel Kohnsky turns thumbs down on Haim Herzog's latest play, "Shitz." Yohanan Hochman discusses the grimly dissonant world of modern music. 16

Television by Phillip Gillon. Radio by Helga Budman. 17

N. David Gross starts Caleb's column. Haim Shapiro toasts the toast. 18

Hadassah Bat Haim has further trouble with some master builders. L. I. Rabinowitz tackles Judah Haim's concept of God in History. Grossword. George Lavitaw on Chess. Eilahu Shafat on Chess. 19

Cover picture: On the way, to attend the laying of the first rail in the Oron-Hor Nahar line. (Hani Harris)



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68151, 68152, 68153, 68154, 68155, 68156, 68157, 68158, 68159, 68160, 68161, 68162, 68163, 68164, 68165, 68166, 68167, 68168, 68169, 68170, 68171, 68172, 68173, 68174, 68175, 68176, 68177, 68178, 68179, 68180, 68181, 68182, 68183, 68184, 68185, 68186, 68187, 68188, 68189, 68190, 68191, 68192, 68193, 68194, 68195, 68196, 68197, 68198, 68199, 68200, 68201, 68202, 68203, 68204, 68205, 68206, 68207, 68208, 68209, 68210, 68211, 68212, 68213, 68214, 68215, 68216, 68217, 68218, 68219, 68220, 68221, 68222, 68223, 68224, 68225, 68226, 68227, 68228, 68229, 68230, 68231, 68232, 68233, 68234, 68235, 68236, 68237, 68238, 68239, 68240, 68241, 68242, 68243, 68244, 68245, 68246, 68247, 68248, 68249, 68250, 68251, 68252, 68253, 68254, 68255, 68256, 68257, 68258, 68259, 68260, 68261, 68262, 68263, 68264, 68265, 68266, 68267, 68268, 68269, 68270, 68271, 68272, 68273, 68274, 68275, 68276, 68277, 68278, 68279, 68280, 68281, 68282, 68283, 68284, 68285, 68286, 68287, 68288, 68289, 68290, 68291, 68292, 68293, 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The Bar-Lev line: point counterpoint

As early as 1968, Israeli military planners knew that in a new war Egypt would try a massive crossing of the Suez Canal along the entire waterway. The Bar-Lev line was built to provide part of Israel's answer to this threat. But by 1972 Israel had been lulled into a false sense of security. The Army weakened the Bar-Lev line and its purpose, whether to be a warning system or a defensive system, became blurred. On October 6, 1973, Israel paid the price. In this first instalment from "The War of Atonement," to be published by Weidenfeld and Nicolson, HAIM HERZOG reveals how it happened.



A compromise which no military concept could accept: Elazar, Bar-Lev, Dayan and Sharon confer in a Suez Canal position during the War of Attrition.

THE SIX DAY WAR gave Israel, for the first time, strategic depth and strategic options. Before that, it had always been clear that in the event of war Israel would have to deploy inside enemy territory. Now the centres of population were further removed from the borders.

The Israeli General Staff could now exercise an option by either launching a pre-emptive attack if war seemed imminent or alternatively allow the enemy to strike first and reap the international political disadvantages of such a move, and thereafter utilize the depth afforded by the Sinai Desert to manoeuvre, concentrate and counter-attack.

This strategic situation constituted a main factor in persuading the Israeli Government and leaders of opinion that there was little danger of the renewal of a major war against Israel. The military considerations arising out of an evaluation of this situation were foremost in influencing Israeli opinion against any idea that Arab forces might launch a major military offensive across the Canal and into Sinai.

As these strategic advantages were discussed, sight was lost of the fact that the Sinai Peninsula in Egyptian hands had been a major warning element as far as the Israeli forces were concerned. The movement of Egyptian forces into Sinai across the Suez Canal invariably sounded the alarm in Israel and allowed mobilization to be carried out in adequate time. This occurred on a number of occasions and in particular in 1967.

Indeed the shortening of warning time as a result of these new frontiers was the reason for the considerable increase in forces which Israel was obliged to maintain along its frontiers as opposed to the situation before the Six Day

War. Numerous war games were conducted to test the various strategic and tactical aspects of the new defensive lines held by Israel. All these games were based on the assumption of a very short warning period with the standing army holding the attack for 72 hours until the reserves would be mobilized.

By November 1968, a year-and-a-half after the conclusion of the war, the Egyptians, whose army had been reconstructed and re-equipped by the Russians, felt strong enough to embark on a major war of attrition. In November 1968 the Egyptians launched a major artillery attack on the Israeli forces, catching them unprepared and comparatively unprotected.

The Israeli reaction was to mount a commando operation in depth in the Nile Valley in Egypt against Najh Hamadi destroying electricity installations and emphasizing the basic vulnerability of Egypt to attack by mobile Israeli forces. The shock of this Israeli attack convinced President Nasser that he was not yet fully ready for a war of attrition and he accordingly postponed it until March 1969. During the breathing space accorded by Nasser's decision the Israelis concentrated all their efforts to create a line which would meet the requirements of the war of attrition.

Li. Gen. Haim Bar-Lev, the Chief of Staff, entrusted Major General Avraham Adan (Bari) with the task of heading an interservice team which would bring the General Staff a proposal for a defensive system in Sinai.

Before this team went down to Sinai, Major General Yeshayahu Gavish, General Officer commanding the Southern Command

weighed the problems posed by the defence of Sinai. It was obvious to him, having regard to the losses incurred as a result of the Egyptian shelling, that the troops holding the line must be given adequate cover in strongpoints. The main problem facing him, however, was whether to keep his forces on the water line or to maintain them in depth away from the water line. While holding the water line in strength created a series of fixed objectives under constant observation of the Egyptians, at the same time it gave the Israeli forces the advantage of observation and an ability to deal immediately with any Egyptian crossing attempt. Gavish concluded that it would be advisable to hold positions on the water front, particularly at all points which were probable crossing areas. (In war games enacted in 1969, an Israeli force commanded by Maj. Gen. Mordchai (Motta) Gur—now Chief of Staff—crossed the Suez Canal exactly as Sadat's armies were to do four years later.)

ADAN PLANNED that the fortifications along the Canal should be built to give a maximum degree of observation while exposing a minimum number of troops to enemy artillery fire. The fortifications, manned by 15 soldiers, were to be 10 kilometres from each other. They were conceived as a warning outpost system not as a line of defence, hence the limitation to fifteen troops; the distance between them and the limited defensive facilities in these posts.

Gavish accepted Adan's plan with the proviso that, at the northern end of the Canal all possible crossing points should be covered by groups of fortifications. The defence plan was

to be based on this warning system along the Canal with mobile armour patrolling between the fortifications and with artillery and armour deployed to the rear ready to move forward and to destroy any attempt to cross.

THE PLAN was brought to the General Staff for approval. Major General Ariel Sharon, Director of Training in the General Staff, and Major General Israel Tal, attached to the Ministry of Defence, opposed it. They proposed to deploy only with armour at a certain distance from the Canal and control the Canal by mobile armoured activity.

Gavish has since explained publicly his attitude to this problem. In time of war he saw the line acting as a series of observation posts and fortifications along all possible axes of advance which would delay the enemy before he came on a series of defensive infantry brigade localities along the line of the south to Bahari in the north. A concentrated force of armour would base itself on the infantry localities.

During a War of Attrition and in periods of cease fire the fortifications would serve as observation posts and afford protection from artillery fire as well as centres for electronic warning and control and as bases for armoured patrols between the fortifications. Gavish initiated as part of the defence along the Canal a system of fuel installations which would be delivered from inside the fortifications to set the Canal alight.

Gavish has always maintained that if the Canal was to be considered a physical barrier there was no option but to establish a physical presence along it; for in

his view one of the main dangers which Israel would have to face would be a sudden Egyptian move to achieve a foothold however narrow along the east bank of the Canal followed by an attempt to achieve an immediate cease fire by international agreement. Furthermore, since the Israeli concept invariably called for mounting a counter offensive into the enemy's territory, it was important to sit in force along the Canal and not be in a position which would require fighting to reach the Canal.

Bar-Lev decided in favour of the fortifications and the team headed by General Adan proceeded to supervise the construction of the line. Adan finished his work on March 15th 1969. That month Nasser declared the opening of the War of Attrition.

The fortifications were only one element in what was later to be called the Bar-Lev line, for it was not a single marginal line of defence. Each fortification controlled one to two kilometres on each of its flanks and the area of some eight to ten kilometres distance between the fortifications was covered by observation posts and patrols.

In all the problematic and critical fortifications, tanks were sited. To the rear of the fortifications there were also concentrations of tanks. Platoons of tanks were sited within the area of the fortifications and the ramp from which they operated were sited to give enfilade fire along the Canal. Large numbers of such positions were created. These were in addition to firing ramps which were built one to two kilometres to the rear of the fortifications affording covering fire to the fortifications and the approaches to the Canal. In addition a vast infrastructure of roads, up-

derground headquarters, water systems, communication systems, repair facilities and stores were constructed.

When the line was established during the War of Attrition it was standard operating procedure, during an emergency, for troops of the standing army or reserve parachute troops to replace all reservists in the line. The positions were brought up to full force of approximately thirty per position and in an isolated position like the Quay fortification at Port Tewfik there would be some eighty-ninety troops. In all isolated positions and fortifications command would be taken by an officer of field rank of major or above, usually a reservist from the parachute forces. Bar-Lev made it a practice to have reservists invariably training in the area of the Sinai during periods of tension. He maintained on the water line a force of two armoured brigades with a third armoured brigade in reserve. During periods of tension he added a fourth brigade, usually reservists training in the area.

IT IS NOT possible to interpret Israeli military concepts on the eve of the Yom Kippur War without considering the effects of the War of Attrition on Israeli thinking.

That war has been regarded as a passing event; in fact it was a major confrontation. The Egyptians launched it with the declared purpose of creating the conditions for crossing the Canal in strength and reoccupying Sinai. They chose such a method to take advantage of the static military situation of both forces being ranged along the Canal which deprived Israel of exploiting her superiority in manoeuvre and fast-moving armoured warfare.

Nasser planned the war to take place in four stages. First, artillery bombardment would destroy as much as possible of the Bar-Lev line, then Egyptian commandos would make limited Canal crossings for short periods of time. The third phase called for operations in depth across the Canal, and the fourth for a full-scale crossing, in which land on the East Bank would be reoccupied and the political deadlock broken.

Intensive bombardment of the Israeli positions was carried out during March and April 1969 and by mid-April Egyptian commando units began to cross the Canal. This led to Israeli counter-bombardment and reprisal raids, and finally on June 20 Israel decided to commit its air power.

During the months that followed, Israeli air attacks destroyed the Egyptian SAM 2 surface-to-air missile system along the Canal and soon the Egyptians were left without any meaningful air defence potential along the Suez front. The Egyptians abandoned the third part of their original plan, that of crossings by army units into the Sinai, and were obliged to concentrate all their efforts on combating the Israeli counter-attack. In January 1970 the deep penetration raids by the Israeli Air Force began in Egypt while at the same time Israeli forces engaged in commando activity landing on Shadwan Island in the Gulf of Suez.

At this point came a major turning point: Nasser's secret visit to Moscow and the subsequent arrival of Soviet equipment and personnel in Egypt. The final phase of the War of Attrition began in April 1970 when the Israeli forces ceased raiding

the Egyptian hinterland. The Russians had taken Egyptian air space under protection and this enabled the Egyptians to concentrate all forces in the area of direct combat with Israel along the Suez Canal. Egyptian air and land attacks became very intense. Israeli attacks along the Canal increased. The conflict entered a very ferocious phase.

It was clear now to the Egyptians that the answer to their problem was a redeployment of the ground-to-air missile system. While deployment of SAM 2 sites behind the Canal zone would affect Israeli operations over Egypt, the deployment of missiles in the Canal zone could create a problem for Israeli planes over the Israeli front line where Israeli planes some 20 kilometres into Sinai would be within range of Egyptian missiles. This in turn would increase Egyptian ability to cross the Canal in strength. Israeli counter attacks against these attempts to edge the missile system forward to the Canal were successful, but along the Canal Israeli losses rose. Soon Israel began to lose planes to the Egyptian missile defences.

Parallel to this military escalation diplomatic moves were afoot, and in July Nasser announced his acceptance of the cease fire which was to commence on August 7th. Immediately after the cease fire came into effect the Egyptians and the Russians connived to move forward the missile system under cover of the cease fire and to achieve the necessary military basis for an ultimate crossing of the Canal, namely the setting up of a missile screen which would cover the Israeli side or East Bank of the Suez Canal.

For Israel the war ended with many question marks about the missile problem and while the Israeli war of counter attrition against the Egyptians had had its effect, the cease fire was certainly welcome to Israel, which faced the option of continuing to squander its air power along the Canal or escalating the battle while challenging the Soviet Union.

General Israel Tal was unhappy with the stepped up construction activities and in October 1970 expressed his reservations about the entire system for the defence of Sinai. He pointed out that the fortifications were proving to be in-

effective as in any case the Egyptians were crossing the Canal. The fortifications had become a series of fixed targets with visible supply lines which invited attack. He maintained that the fortifications were not an effective fighting unit, that they could be neutralized by artillery fire and that they could be by-passed. At best they constituted only a shelter.

Tal suggested a system whereby mobile armoured forces with artillery and anti-aircraft support would be responsible for sectors with tanks in observation points along the water line. They would reinforce the fortifications which, since they already existed, would be manned by light forces only.

In essence he proposed that while the fighting should take place within range of enemy artillery, the troops should live out of range of enemy artillery. Tal's view met with considerable opposition. Those who opposed it, including the Minister of Defence and the Chief of Staff, maintained that any attempt to hold the line without a physical presence on the ground along the Canal would be bound to encourage the Egyptians to creep forward and ultimately place the Israeli forces in a very difficult situation.

It was pointed out that those areas which had not been held by Israeli forces along the Canal during the War of Attrition were frequently occupied for short periods by Egyptian forces and on many occasions the Egyptian flag was hoisted in the abandoned posts on the Israeli side of the Canal.

Thus patrolling along the canal frequently involved mine clearing and encounters with ambushes, a situation which would have become much more serious had

Israeli forces physically abandoned the fortifications along the Canal.

WITH THE APPOINTMENT of General Elazar as Chief of Staff in January 1972 the matter was raised again. While General Elazar favoured the system of fortifications, a form of compromise emerged. As the cease fire continued this compromise assumed a very concrete form and its implementation was helped both psychologically and in fact by a complete absence of hostile activity along the Canal.

The inactivity along the Canal tended to quiet any reservations there may have been about the reduction in the number of fortifications and troops along the Canal. This accorded with a growing feeling of security and public expressions about the excessive burden being caused by the defence budget and the necessity to look for savings.

The standard of infantry in the fortifications was reduced. Of twenty-six fortifications some ten fortifications were closed and blocked by sand in such a manner as to require a number of weeks to activate them again.

Wherever there was a group of fortifications only one remained active. A minimum number of soldiers was kept in the fortifications, two officers, twelve fighting men and the remainder administrative, for a total of twenty per fortification.

Thus, gradually, because of compromise which no military concept could accept, the dividing line between the Bar-Lev line acting as a warning system or acting as a defensive system designed to block the enemy became hazy and clouded. This lack of clarity was to exact its cost in the first hours of the fighting along the Canal.

HEALTH MINISTER Victor Shemtov calls it a "serious moral dilemma." Marcia Friedman, MK, demands it as "any woman's right," the Tora Front denounces it as "even worse than Pharaoh." And the Knesset, after an emotional debate, last month set the stage for the legalization of abortion, when, overriding the protests of the National Religious Party and the Tora Front, it voted two liberalization proposals to committee.

The more moderate of the two amendments, sponsored by 15 Members led by Habib Shimon of the Alignment, would permit abortions if carried out in recognized medical institutions with the woman's approval, provided one or more of seven criteria apply:

- when the continuation of the pregnancy endangers the woman's life;
- pregnancy resulting from rape or illicit marriage, such as incest;
- when a woman's physical or emotional health is endangered;
- if there is fear for the unborn child's physical or mental health;
- if the woman is below legal marriage age or over 45;
- if the birth could lead to the serious disruption of the woman's life or the lives of other members of the family;
- pregnancy out of wedlock.

The second proposal — by seven Members including Meir Pa'il of Moked and Marcia Friedman of the Civil Rights Movement — is more far-reaching and would legalize all abortions, except in specific cases. It permits a woman to walk into a gynaecologist's office within the first 12 weeks of her pregnancy and request an abortion — no questions asked.

Both the National Religious Party and the Tora Front are firmly opposed to any change in the present abortion law, which not only prescribes a five-year prison term for persons performing an illegal abortion, but also subjects the woman to prosecution for submitting to the operation.

IN QUESTIONS concerning abortions, the rabbinate advises that "practical halacha guidance" must be sought by a Jew from his or her rabbi, since each case must be dealt with individually. The following general halachic guidelines, however, usually apply:

— Abortions aimed at safeguarding the life or health of the mother are permitted, providing the decision is upheld by at least two competent doctors.

— When two competent doctors determine that the child will be born chronically ill or handicapped, the pregnancy may be terminated, but only during the first three months.

— Terminating a pregnancy for economic reasons is forbidden, since the Jew believes the Almighty will provide sustenance for all His creatures.

In addition, some early rabbis permitted abortion in cases where the offspring would be proclaimed a *mamzer*.

REVISION of the current law, which dates back to a British Mandatory Criminal Code Ordinance, is seen as necessary. Because of the way the law is written (mitigating circumstances for abortions were not spelled out in these regulations but were established by subsequent court decisions), it has not been enforced by the government's legal advisers.

QUESTION OF ABORTION

Abortion has been described as the most frequently used method of birth control in Israel. In law it is a crime, but the law has long been a dead letter. Now the Knesset has under consideration a bill that would legalize abortions — not on request, but in certain well-defined circumstances. EVE BERGER examines some of the issues involved in the debate.



The official policy has been to prosecute only abortion cases involving negligence. Otherwise, the authorities have deliberately not enforced the law, which technically accepts only danger to the mother's health as grounds for abortion.

This has led to heavy traffic in illegal abortions and even Health Minister Shemtov was quoted as saying that the current law "does not recognize the reality of Israel, where only 15,000 of the 60,000 abortions performed yearly are legal."

In stressing the need for abortion liberalization, Ms. Friedman denounced family planning and birth control in Israel as "woefully inadequate," and cited this as one reason for the extremely high abortion rate. "Abortion," she said, "is still the most frequently used method of birth control in Israel."

Ms. Friedman blamed the failure to provide the majority of Israelis with birth control information on the political influence of the religious parties. "Due to the fact that they control the Welfare Ministry, social workers are not permitted to discuss birth control with their clients," she said.

As a general rule, Kupat Holim, with the husband's written agreement, will now perform an abortion if a woman has five, sometimes four children. But as things stand today, any woman can go to a private gynaecologist (word gets around as to who exactly is willing to perform an "underground abortion") and ask for an abortion — the going rate is about IL1,200 (bring your own cotton wool!). However, this relatively high cost naturally discriminates against the poorer segments of the population since, ironically, it's the wealthy who are able to "convince" the Kupat Holim to perform a legal abortion.

A CASE IN POINT is 23-year-old Aviva, a sabra, who has been married for almost four years. Her husband Uri, 28, emigrated from Eastern Europe where he completed two years of high school and now works as a driver. They had relations for three years before they married without birth control; immediately after the marriage Aviva became pregnant.

After the birth of their son Aviva began to use a diaphragm, but none the less conceived. After her second child she began to take the pill, but once again found herself pregnant. This was during the Yom Kippur War and Uri was in the army, so Aviva confided in her mother-in-law, who advised her to get an abortion. Between Uri's mother and herself, they raised the minimum IL800 for an illegal abortion.

She knew the name of a private gynaecologist from a friend and called to make an appointment. "All you have to say is, 'I'm pregnant,'" he takes it from there. He met me at the door and immediately took the money — cash, no cheques — and the cotton wool I was told to bring. He gave me a shot and the next thing I know it was two hours later and I was lying on a bed, covered with an army blanket. Shortly thereafter, the doctor's wife (he had left) helped me dress and offered to call a taxi, but I had my car. On the way home, however, I felt dizzy and had to leave the car and take a taxi. Once at home I cleaned and cooked for Shabbat, but collapsed the next day. Friends took care of the house and children for a few days and at the end of the week I kept my follow-up appointment with the doctor, at which time he prescribed another diaphragm and pills as well.

Two months' worth of diaphragm and pills later, Aviva was pregnant again. "It was the same routine all over again — the initial phone call, cotton wool, cash, no cheques — oh, with one difference. This time it was IL1,200; I guess he wanted his cost of living increase!"

After the second abortion Aviva applied to Kupat Holim for sterilization. "This time I wasn't taking any chances. After two months they informed me that only after five children would I qualify, but not as a healthy mother of two kids."

"So it was back to the doctor, this time a different one who was everything you'd want a doctor to be, and one week and IL450 later I

was the relieved owner of a patented Fallopian tubes — with guarantee!"

SHOULDN'T FAMILIES with money have the same right to family planning as well-to-do families — specifically, "abortion on demand?"

The Israel Family Planning Association's reply to this question is a resounding no. The association has hit Ms. Friedman's "abortion on demand" maintaining that removal of a "total end to all efforts at family planning." The association's chairman, Prof. Yitzhak Halbrecht, has told me that the basis of such planning is the prevention of an undesirable pregnancy, "not the termination of an existing one."

Prof. Halbrecht also stressed that the decision to abort pregnancy "is often taken on the emotional spur of the moment and is later regretted."

The family planning association wants abortions permitted to health and socio-economic reasons, but only with the approval of special committees comprised of doctors and social workers, he said.

The stiffest opposition to abortion liberalization, however, comes, surprisingly enough, not from the religious community, which fact has not organized behind an anti-abortion drive, but from the gynaecologists themselves. At a recent press conference, gynaecologist Prof. David Bar and Dr. Moshe Lancet told newsmen that "abortion is a delicate matter from the medical point of view." They warned that it could result in sterility, miscarriages and premature birth, later pregnancies.

In many cases, though, it may be viewed as the only assurance of a well-deserved "second chance."

FOURTEEN-YEAR-OLD Mazal, the third of children in a family of Moroccan immigrants, was raped by her 17-year-old second cousin. The boy, who had just arrived and was staying with the family, forced Mazal to have relations with him and threatened to do her bodily harm if she told anyone. Mazal tried to confide in her mother, but "she didn't want to listen."

When she missed her period Mazal at once suspected she was pregnant and hysterically broke down to her older sister. The sister told their father, a street cleaner, and mother whose first reaction was to blame Mazal.

When her parents demanded that the children marry, Mazal sought the support of a neighbourhood social worker, whom she had previously befriended. Once the social worker had finally persuaded the parents that Mazal was too young for the responsibility of either marriage or parenthood, and too young under the law in any case, Mazal had to appear before a committee consisting of a social worker, a psychiatrist and a gynaecologist. She says she was "questioned over and over as if I were a criminal. I felt they didn't believe me!"

The abortion was finally approved and took place during the third month of pregnancy. Afterward, the social worker did not prescribe any birth control for the girl because of her age, but has kept in close contact with the family. Mazal, now 18, enrolled in a sewing course (having dropped out of school to help at home) and looks forward to "being the mother of my kids will be able to talk to."

PARLIAMENTARY REPORT/Lea Ben Dor

The man who came to dinner

MR. MENAHEM BEGIN, the articulate Likud leader, was on an all-too-familiar wicket on Wednesday. He loudly demanded a motion to the agenda on Egyptian President Sadat's three-month ultimatum to Israel for a full withdrawal on all fronts, and the unspecified "rights of the Palestinians" as well. Prime Minister Rabin had said a few days later that we could never accept such time-tables. So there we were, once more debating the wickedness of our enemies, which has been so little use in the past.

On the other hand it is legitimate and even useful to debate whether party functionaries should meet our enemies abroad, as demanded by Mr. Haim Landau (Likud). Last December Naftali Feder, the Mapam Political Secretary, travelled to Prague to attend a meeting of the World Peace Movement. If such gatherings serve any purpose this is usually to be found less in the public declarations than in the opportunities that are created for private contacts between individuals.

With a little luck, it may be possible to test reactions, to learn unofficially of minimum demands; or simply to establish some human contacts.

Suppose a PLO delegate says at a subsequent meeting of his organization "You know, I met this man Feder from Israel, and he is left-wing, and even he says there is just no question of their returning the Old City because of that wall of theirs. Crazy, but there it is." That could be useful. Or he might make some personal contact and thereby get somebody to listen to our side of the question.

Of course, owing to legal restrictions on contact with the enemy any man in this position would be wise to get formal authority in advance for his contacts, even if these did not include any kind of negotiations.

WHAT HAPPENED was curious. It seems Feder was sitting in the restaurant of the hotel where he was staying, sharing a meal with an Israeli New Communist also attending the conference, a Mr. Zahavi. Now watch. The official PLO delegate, a professor, comes up and asks to sit down with them. Feder raised no objection — indeed, why should he? — and they began to talk.

Mr. Haim Landau (Likud), who raised a motion objecting to the meeting, recalled Feder's early denial of contacts and continued: "Mr. Feder was out of luck. On the following day the Secretary of the Swiss Peace Committee, Mr. Peter Ruegg, wrote in a Swiss paper that it had been he, Ruegg, who had arranged the meeting between Feder and the PLO man."

Originally, Feder had denied meeting with any PLO delegate at all, and later said there had been only a chance meeting with the delegate in the lobby of the hotel.

Mr. Landau then quoted from an interview given by Feder to the "Nouvel Observateur" of Paris, in which he said: "The PLO is interested in reaching agreement with Israel after negotiations at Geneva. The important thing



Mapam politico Naftali Feder.

is to start talks. Once the sides sit together face to face that will be *de facto* recognition of Israel by the PLO."

DOV ZAKIN (Mapam-Alignment) LANDAU: Feder continued "I must admit that I was surprised by his (the PLO man's) moderation and profound realistic sense."

Meanwhile a shouting-match had developed. Landau referred to "the murderers of Kibbutz Shamir" (where the Fatah killed several members) and Meir Talmi, another Mapam member of the Alignment, protested vehemently.

"You, you are going to tell us about Kibbutz Shamir, all honour to this (kibbutz) movement. How do you dare talk like that?"

HAKEI GROSSMAN (Mapam-Alignment) This isn't a field court martial.

UNIDENTIFIED VOICE: What are you being so hysterical about?

Mr. Landau went on to say that it was true that there were all kinds of political forces today, including friends, who for political, oil and other considerations were anxious for us to make contact with the PLO, if secretly at first. But, he said, almost everybody in the Knesset, and the Knesset as a whole, had rejected these suggestions. This would become difficult if coalition partners expressed their surprise at the moderation of PLO delegates.

The shouting went on. Landau accused Mapam of sick kowtowing to every left-wing movement in the world; Talmi shouted that Mapam had built more kibbutzim in Israel than the Likud — which wouldn't be much — and had defended its borders.

LANDAU: It is surprising that the government to which Mr. Feder's party belongs has not dissociated itself from his actions. This is made more conspicuous by the report which appeared in *The Jerusalem Post* yesterday accord-

ing to which a government minister had stated that attempts had been made to hold secret talks with Arafat.

(We were in error. The minister had said "with PLO leaders") but they had refused to do so. Later the minister had amended this to "Palestinian leaders abroad." To more shouting, Landau sat down.

Foreign Minister Allon replied that he thought the whole matter of this chance meeting had been blown up out of all proportion. Feder had told him, and he had confidence in his report, that while he was sitting eating with Zahavi Professor Abdullah Hourani, the PLO delegate to the conference, had come up to the table and asked to join them. Feder had subsequently told him that Mapam believed in contact with any Palestinian body that recognized Israel and did not employ terrorism. The PLO did not fit these criteria and was therefore not a suitable body for talks. "These are the main facts... I think it was mistaken of Feder to enter into this conversation, but as it was a chance meeting..."

VOICE: Chance? ALLON: ...and the initiative was entirely on the other side, we can understand that it happened. But it should not be taken as a precedent.

Mr. Allon asked to have the motion struck off.

The perfect last word remained with Shlomo Lorincz (Aguda), who protested against the conversation and said the whole thing would never have happened if only Feder had gone to eat at a kosher restaurant.

Mr. Pa'il (Moked) did not join in the laughter but put in with an air of discovery: "An Arab can also eat in a kosher restaurant."

VOICE: But he'd be careful to eat only eggs there...

THE REALLY IMPORTANT question was not touched on by any of the speakers. There is surely the world of difference between the UN putting out all the flags to welcome Arafat as the recognized spokesman of all the Palestinians, whether they like it or not, and unofficial talks with Palestinians, PLO or not, to discover what they think.

There is no purpose negotiating with an organization that seeks only to destroy us, but some knowledge of what they think at different levels is not only useful but essential. Our intelligence organizations presumably study all their utterances with great care, and talk to third parties, even journalists perhaps, who talk to the PLO leadership. Then why is a short cut not permissible?

And if we don't want the prime minister or Mr. Allon to talk to Fatah people, whom shall we send? Haim Landau, for one, would not look well in Prague, or feel at home, or speak the proper left-wing idiom. In any case it is much easier to believe that Mr. Allon has, as he said, "confidence in Feder's report" than to credit that a PLO delegate should choose to sit down uninvited and uninducted at a table with two Israelis. Had that been the only free seat left in the place?

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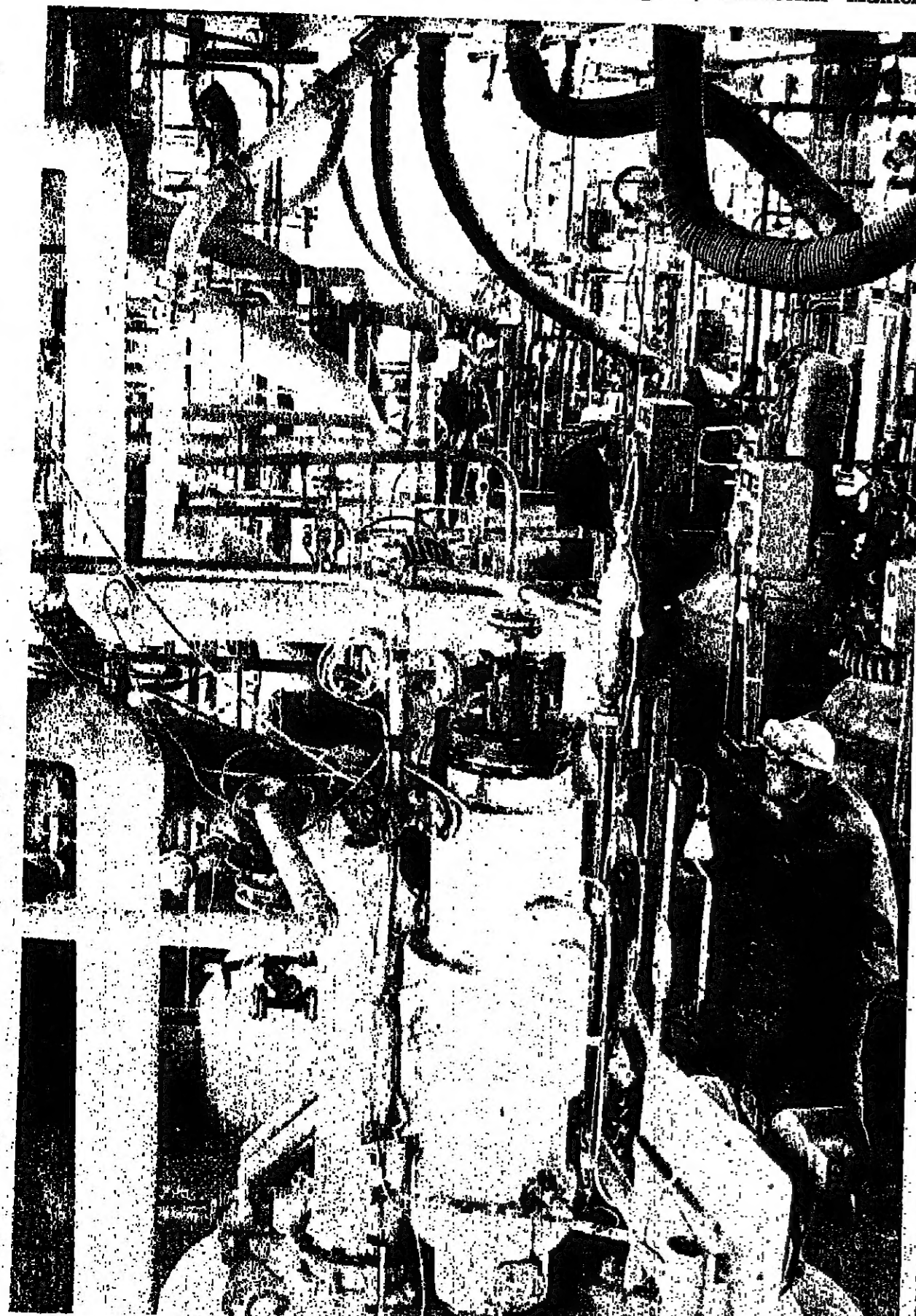
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A CHEMICAL GIANT

Until recently, the Negev mining and processing industry was split up among several loosely connected enterprises — Dead Sea Works, Arad Chemicals, Timna Copper — all belonging to the government. Now, almost unnoticed, they have been joined to form a single company, Israel Chemicals. Reporter DAVID KRIVINE has interviewed the head of this new giant, Mordechai Makleff.



QUIETLY, and while (so to speak) the public's back was turned, Mordechai Makleff, Managing Director of Israel Chemicals Ltd. (ICL), has taken over an industry. It is the Negev mining and processing industry, which used to be divided among half-a-dozen big companies and another half-dozen smaller ones. They belonged entirely or in majority to the Government.

Ten years ago, Jerry Sudarsky, who was then running ICL — a management and planning centre for all these enterprises — wanted to appropriate the Government's shares, making ICL the parent company (and boss) of them all. At that time Makleff managed the biggest of the firms, Dead Sea Works. He had no intention of becoming a subsidiary, nor did his colleagues in the other undertakings. The scheme fell through.

Now the scheme is on again, this time with Makleff in charge of the take-over. How come? He treats the question lightly. "They wanted to divide the whole complex into divisions. We are not doing that. With us, the companies remain independent entities. Anyway," he grins, "it was a question of getting the consent of the managers."

Apparently consent is no longer denied. Admittedly the scale of things has changed, everything is larger. Even the miniature Ministry of Development (whose sole job was to do what ICL does now, plus controlling the Israel Electric Company) has been swallowed up into the ampler Ministry of Commerce and Industry. Mr. Makleff entered ICL at the right moment.

HE IS A sabra, he knows the local scene: his family was wiped out in Motza (outside Jerusalem) by Arab terrorists when he was eight. He saw action with the British Army in World War II, rose to high command in the IDF during the War of Independence, and in 1952/53 served as Chief of Staff. Now he is a sprightly businessman in his mid-fifties.

He was a strong manager at the potash factory in Sdom for 13 long years. Thanks to his insistence on expanding output at a heavy investment, when potash prices were in the dumps, production has hit one million tons this year, with exports bringing in a profitable \$50m. This is not to mention another \$20m. (almost) from DSW's two subsidiaries, that make bromine and bromine compounds respectively.

A giant American company, Kaiser Engineering, had contracted to help the potash expansion programme. They made a hash of it, Makleff sued them, and got Israeli engineers to re-do the job. Now he inherits a similar problem in one of his subsidiaries, Arad Chemicals. A U.S. combine, Allied Chemicals, prescribed a wrong technique, and Makleff is suing them too — for \$67m. The case is under arbitration by the International Chambers of Commerce, in Paris.

Meanwhile Arad Chemicals, a IL200m. investment, is all but written off. Even that seems to indicate the turning of a new leaf. Makleff is not concerned with bogeys inherited from the past. The plant is ticking over, engineers are tinkering with it. Nevertheless it does not figure in ICL's future plans. The ICL group will produce phosphoric acid, but not in Arad Chemicals.

IT CAN BE SAID without fear of contradiction that never has the head office of so large a technological complex been housed in such mean and cramped

premises. A corner of the Kitya devoted to the improvised-looking claspboard huts which have been continuous years accommodated the Tel Aviv offices of the pioneering firms with their resounding names — Negev Phosphates, Timna Copper, and the rest.

Here a plan was hammered out for further expansion. Here ICL Chemicals, under Mordechai Makleff, presides over an investment programme which will triple the size of the industry within five years.

Trim, cheerful, almost merrily, the blue-eyed ex-General is thoroughly relaxed, has time to talk. Projections of growth have been on the board for some time. Now he controls the investment side, subject to the approval of the Minister, Haim Bar-Lev (another ex-Chief of Staff). Makleff explains: "Previously when any of our concerns made a profit, it was paid in to the Accountant-General. Any sister company wanting investment funds had to ask the Treasury. Today profits are centralised in the hands of the parent company, which is us, and we can shift the funds for placement where they are needed."

Profits there are, because this is an area where Israel is a beneficiary (for a change) of the explosion in the world's raw material prices. Under the official formula for export-oriented industrial projects in the development areas, ICL stands to get 70 per cent of its investment finance from the Development Budget — which, it is worth stating (since the world Bond conference is currently taking place) will be financed largely by the sale of Bonds.

The remaining 30 per cent will be supplied by ICL out of its own accumulated profits, without having to sell any shares, or market any debentures. It may offer securities to the public (the matter is now under consideration), but the object there would be to help the Government, by asking for less than the 70 per cent to which it is entitled.

The investment required comes to IL2,500m. all told (in dollar terms: \$421m.). The extra exports created will total, according to present estimates and at current prices, \$417m. This year's sales (1974/75) should yield \$180m. Phrasing it cautiously, Makleff believes that, "If we invest the planned sum, our exports should be topping half-a-billion dollars by 1980."

The main end-product is chemical fertilisers, and demand for them has boomed. "What the crops take out of the soil, fertilisers have to replace," he observes. "Populations grow, the land is limited, agriculture gets more intensive and spreads over wider areas, encompassing poorer-quality soils, the need for fertilisers sharpens. World supplies are at present insufficient. The shortage is chronic, and I cannot see it ending."

What are fertilisers made of? Mainly potash, phosphates and nitrogen. Potash output will increase by 800,000 tons to 1.4m. tons in 1978. That will earn the country another \$20m.

Some phosphate deposits are running out. But new mining installations are to go up in the Wilderness of Zin. By 1978, Israel will be producing 2,000,000 tons of phosphates there (of a higher quality, and washed free of chlorides), to replace 700,000 tons at the expired mines in Oron. Exports are earning \$60m. this year. They will be earning \$180m. three years from now.

The investment needed for phosphates alone is a massive IL550m. And that is not the whole story. The infra-structure development will fall largely on the Government. ICL is supplying only a part-contribution of IL80m. out of the above-named investment, towards a IL210m. programme for extending a railway line to the new deposits, and for erecting bigger phosphate loading facilities in Ashdod port.

Thirdly, nitrogen. Two types of this chemical, ammonia and urea, are in production at Chemicals and Phosphates' Halifa plant, with an output of 75,000 tons and 30,000 tons respectively. They will be replaced by new units, one manufacturing 208,000 tons of ammonia and the other 180,000 tons of urea. This will render the local market independent of imported nitrogen, even for its new export-oriented compound-fertiliser projects.

Bromines are in for a big increase, making Israel the world's largest supplier of this commodity. Israel Chemicals also controls two companies that have nothing to do with fertilisers — Dead Sea

chemical for chemical — if you were yourself a major supplier."

Concentration of ownership has made it possible for ICL to become a major supplier. The second policy line also derives from size. It is what he calls "international involvement," through "mixed partnerships." If (he says) there is a company abroad which depends on materials that you supply — buy 10 per cent of its shares. That creates a link, a dependency. "We did it in Holland eight years ago in the bromide industry. Now we are sole owners, as it happens."

The link-up principle works both ways. A foreign company should be encouraged to buy into its Israeli counterpart. Each partner adds to the other's business stability. It's not a question of building up industrial empires. The aim is simpler, to create functional connections.

This broad vision opens challenging prospects. Close cooperation with trusted partners makes possible both to extend activities and divide functions. ICL can concentrate on manufacturing exact fertiliser blends, if that is the requirement of a buyer in whose business ICL has a say. It can widen the range of its supplies, offering — together with its foreign associates — a local address in each country, and a complete agricultural extension service. It can build up in Israel, jointly with business allies, subsidiaries making complex products.

"Japan has practically no raw materials, yet it manufactures everything," he points out — the implication being, why not ICL?



WHY NOT, indeed — why in fact was so little done up to now. Sudarsky's plans were a start. If they were not suitable, why were they not revised? Why were they allowed to moulder?

Sluggishness has its excuses. But when these excuses no longer apply, it is necessary to put on steam, to make up for lost time. The price of chemicals was down before, now it is up. Labour was scarce before, now unemployment is a commonplace in the West and may soon touch our shores.

Above all, the ineffectual Development Ministry has been replaced by a consolidation of the Negev industry into a single entity. The strength of Japan lies in its conglomerates. Makleff now has one under his direction.

And he is going to rule the roost. ICL appoints all board members in its subsidiaries (except for those nominated by outside partner companies, all of which are minority shareholders). Makleff is quite brash about it. "Technology belongs to the individual companies," he says. "Finance belongs to us."

Finance means research, planning, investment, and also marketing. ICL has a Research Committee under Professor Israel Dostrowsky, president of the Weismann Institute; an Investments Committee under Haim Gvati, former Minister of Agriculture and now board chairman of ICL; a Budget and Balance-Sheet Committee under the Accountant-General, Haim Stapsel.

Mr. Makleff sums up: "Research and development are going to be a major activity in ICL. It is time already," he states (with the confidence of a man sure in his authority), "to prepare the next investment programme — that will have to be launched when our present five-year plan is completed."

FRIDAY, JANUARY 31, 1975

התנועה לזכויות האזרח

The position of the Citizens' Rights Movement on the political map of Israel was defined exactly one year ago. More than 35,000 voters, 3 members of the Knesset and the dozens of branches throughout the country demonstrate the desire for change.

During its first year, the Movement dealt with a wide range of subjects. This advertisement is devoted to our activities in the field of

RELIGION AND THE STATE

(fifth advertisement in a series)

- We have prevented the application of the discriminatory part of the status quo agreement, and have assisted representatives of Jewry throughout the world in their struggle. The Citizens' Rights Movement has organised wide public opposition, which has resulted in the defeat of the proposal to introduce changes and amendments in the Law of Return, which would have divided world Jewry into factions, and might have meant the "secession" of a large part of Jewry. We regard Reform, Conservative, Orthodox and Liberal Jewry, and the other sections of the House of Israel as integral parts of the Jewish People. We call for their immigration and acceptance as brothers with equal rights.
- We have proved that government is possible in Israel, without the "professional politicians" of the National Religious Party. For the first time since the establishment of the State, we have demonstrated the possibility of avoiding submission to the extremist demands and dictates of the "professionals" of the religious parties, headed by Messrs. Haphael and Burg.
- We have proposed a draft law, according to which relations between the citizen and the State would be based solely on citizenship. This draft law states that it is not the business of government ministries to be concerned with questions of belief and creed. Therefore, in the population register and identity cards, only citizenship would be recorded. Citizens should not be identified by community.
- We are striving to achieve equal division of the defence burden; for the call-up of yeshiva students and religious girls. The Citizens' Rights Movement has started a public struggle for the call-up of yeshiva students not studying at "residential" yeshivot. These students should be called up to serve in the Israel Defense Forces, and the Civil Guard, and orthodox girls should be required at least to perform some kind of national service, in place of military service.

WE HAVE SHOWN THERE IS AN ALTERNATIVE!
We've only just started — Join us — Help change things

CITIZENS' RIGHTS MOVEMENT (צ"ר)

19 Rehov Hahelani, Tel Aviv
I would like to receive information of your Movement to be invited to Movement activities to be active in the Movement

First name and surname _____ Tel. _____
Town _____ Street _____ No. _____

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The Faculty of Humanities
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* Candidates will also take an entrance examination, and attend an interview.
* Applications must be submitted by February 23, 1975 to the Secretariat of the Centre for Applied Linguistics, Givat Ram campus, Pophik Bldg., lower ground floor, daily between 9.00 a.m. and 1.00 p.m.

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Producer Motti Kirschenbaum. (Below) Editor-director Assal.

A GOOD SATIRICAL programme must be as light and airy as a soufflé, as tart and appetizing as an hors d'oeuvre, and as full of content as an entrée. Just as preparing these dishes that disappear so easily down the diner's throat involves a great deal of hard work for a cook, so, I discover, one of the main elements in "Cleaning the Head" is solid hard work. The hour of laughter provided for Israel's deflection or disapproval is backed by a solid fortnight of labour, culminating in a 32-hour sleepless session for producer Mordechai Kirschenbaum and director/editor Yaakov Assal.

Work begins on the Sunday, twelve days before the show is to appear. Kirschenbaum and Assal meet with script writers Kobi Niv, Ephraim Sidon, B. Michael and Amos Keynan. They discuss potential subjects and start writing the scripts, although they know that some of the material may have to be discarded, and room has to be left for last minute topical items. For the show that appeared last night, for example, it was already known that the Agranat Commission Report would be published about the end of this week, so a sketch was prepared which came out beautifully on time, just after the news report of the Commission's findings.

On the other hand, a piece about Solei Boneh putting up the ball for managing director Zvi Rechter had to be dropped because in fact he made other arrangements which robbed the barb of its sting. Two sketches about Tel Aviv

film about Hollywood knows what this means. The great, high, gloomy studio, with lights and cameras festooned in all directions, the repeats of sketches in rehearsal after rehearsal before shooting, the constant shooting of takes because the producer or director or somebody else is dissatisfied with some nuance of light or sound — these are, or should be, familiar to all of us.

An example of this laborious process is the Sportoto contest on the Agranat Commission report. The Cardboard models of the contestants — Gonen, Bren, Dado, Arlik and Dayan, with Golda present but standing aloof in solitary dignity — are pushed hither and thither with contemptuous familiarity. While waiting for instructions, Aliza Rosen throws her arms affectionately around Dado, and rolls her eyes at him; greatly daring, she even pulls a face at Golda, behind that august lady's cardboard back.

Something to which those of us who have seen films made by overseas producers are not accustomed is the complete lack of discipline and the easy comradeship of producer, director, cast and everyone else concerned in the production. Nobody bellows orders and curses a la Preminger, there is no stern godlike dictator of a director like that genius featured the other night on a Jordan film.

In fact, it is all rather like a kibbutz at work. The final form of the Sportoto sketch is shaped as a result of a cooperative effort in which artists Tuvya Tsafir, Dudi Gal, Aron Almog and Aliza Rosen

voice to an actor would be mere burlesque," Motti says frigidly. "Actually, Tuvya's great quality isn't his voice imitations but the way he gets into the character of his victim. He really becomes the man he's after."

IT HAS been reported that the show is to go off the air immediately after Purim: I ask Motti anxiously to deny this as a canard. Instead, he confirms it. Is this the result of pomposity taking action to prevent the fortnightly deflation of its ego? "By no means," says Motti. "In fact, they wanted us to do at least five more shows. But we all think that we should take a break. The danger with a show like this is that it may start to repeat itself and lose its freshness. We'll come back with a new series in October."

Is the show censored before it goes on the air? "There's no official censorship nor is the show seen by a committee — a committee can't produce a satirical show. Naturally, we try to exercise some kind of self-censorship, or, to put it better, a sense of responsibility. After we finish shooting on the Thursday morning, Yaakov and I edit the programme and carry on till four that afternoon. Then I screen it together with Arnon Zuckerman, the director, and we discuss controversial items."

Zuckerman joins us at the lunch table, and enters into the discussion. They tell me that one item which they both agreed to drop was of a terrorist entering Israel but being foiled by his inability to

Premier, or Menahem Begin, leader of the Opposition. "I think that the trouble with Israel is not really political satire of them; we went for Sadat, Idi Amin, Gaddafi, the right wing, not object. People are also satirized about aspects of life like the bureaucracy and but this is not really self-censorship, it is more self-serving, it is a comfortable feeling, satire is something new."

We got back to start of the Sportoto sketch. During long hours of take after take reaches Motti in the control that the Agranat Commission timing its Report to nullifying the Head." Everyone congratulates everyone else their foresight. In the up room Dahlia Ettinger, up girl, transforms Tuvya into that of Yigal Alon, up a very typical report of the Agranat Commission. By evening has been transmuted again, wonderful imitation of Sapir: for this Dahlia flares cover over his head, exact the masks used by the "Mission Impossible."

I never used to believe those masks could deceive the most glibbly Compolice, but, after Tuvya's strolling around as a Considerable trouble, many takes, is caused scene in which Sanbar's voice of God calling from it takes time and effort everyone is satisfied with tonation.

PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND

POST PULLOUT GUIDE The Poster

THEATRE

ABSURD PERSON SINGULAR (Cameri) A typical hot-weather, laugh-a-minute comedy by the British playwright Alan Ayckbourn. Plenty of visual gags which work well under Sam Walters' direction. Hanna Maron, Gila Almogor, Ticky Dayan have a great time playing three different types of women. Tel Aviv (Zavia) Sat. 8.00.

THE CHERRY GARDEN (Hafia Theatre) Play by Anton Chekhov. Sat. Sun, Mon, Tues, Wed., Thurs.

GYPSY FACE A programme of songs performed by veteran entertainer Yossi Banai. Tel Aviv (Zavia) Sat. 8.00.

LIFE'S LITTLE PLEASURES (Teatvial) A programme of songs by Bertold Brecht, with singers Miri Aloni, Yossi Pollack and Benny Andursky, well directed by Zedek Zarfat. Four-piece band plays well Kurt Weill's tunes. Tel Aviv, Fri.

LIFE OF CALIGULA (Cameri). Tel Aviv (Zavia) Sun, Thurs. 8.30.

LITTLE MALCOLM AND HIS STRUGGLE AGAINST THE SUNSHINE (Beersheba) Sun, Mon. 8.30.

SHITZ (Hafia, Stage 2) Hanech Levin's play contains the familiar elements of his works, hatred of the bourgeois family, of women, of love between the sexes, of life itself, presenting an unrelentingly bleak outlook on life. Disappointing after his brilliant performances so far. (See review) Hafia (Beit Rothchild) Mon., Wed., Tel Aviv (Bat Dor) Tues. Jerusalem (Khan) Thurs.

THEY ALL FOR THE TIME BEING (Zavia) — Evening of Songs. Yehonatan Gafen, Dani Litani. Tel Aviv, Sat. 10.30; Wed. 9.00.

THE VISIT (Cameri). The revival of Friedrich Dürrenmatt's play about a latter-day Shylock who offers an impoverished town fabulous riches in return for the life of one citizen is a fascinating show, funny and



A remorselessly wholesome Julie Andrews in an Alpine meadow scene from "The Sound of Music," now re-issued.

MUSIC

Trumpet's Lullaby" and "Tijuana Taxi" — at the Theatre Club Saturday, at 11.11 A.M. "Musical Computers plus One" — presented by the Israel Broadcasting — works by Y. Gilboa, M. Zorman, Y. Wohl, A. Ehrlich — at the Cafeteria of the Tel Aviv Museum: Sunday.

Musical at the Museum:

Yuvai Trio — Zak, Planka, Holid — plays Trios by Mozart (K. 523), Ravel, and Dvorak "Dumky" — Saturday.

Schubert Programme — Cilla Greenaway, soprano, Eran, Edon-Alexander Tamir, Duo-Pianists — perform Lieder, Andantino, Variations op. 33, No. 2; Grand Duo, op. 140; Tuesday.

New Immigrant Artists — Boris Belkin, violinist, Natasha Konstantinov at the piano, plays works by Bach, Mozart, Beethoven, Chausson, Szymanowski, Veracini, Paganini: Thursday.

Israeli Philharmonic Orchestra — Subscription Concert No. 4 — details as for Tel Aviv — Series 1: Sunday, Series 2: Monday, Series 3: Tuesday.

HAIFA

Israel Philharmonic Orchestra — Subscription Concert No. 3 — details as for Tel Aviv — at the Knesset Hall: Wednesday, at 8 p.m.

EIN GEV

Israel Philharmonic Orchestra — Subscription Concert No. 2 — details as for Tel Aviv — at the Knesset Hall: Wednesday, at 8 p.m.

CINEMA

AIRPORT 1975 — "Son of Airport" is suspense-packed, action-filled, with Charlton Heston and Karen Black. To be reviewed.

AMERICAN GRAFFITI — Amusing and at times touching study of the teenager world of 1962 in a small Californian town. The gifted young cast acts with vitality and spontaneity and 24-year-old George Lucas is still young enough to remember that time with an affectionate warmth that permeates the film.

L'AMOUR L'APRES-MIDI — Will a happily married young man (Bernard Verley) yield to the blandishments of free-living Helen (Guzon), the former mistress of an old friend? Written and directed by Eric Rohmer, the film has intelligence and charm and is cool rather than sexy.

AVANTI — Amusing, sweet-sour comedy about an American businessman discovering the truth about dear old Dad and a young young Englishwoman finding out she can't stand even if overweight. Arousing continuous chuckles.

BLAZING SADDLES — Take-off of all those westerns Hollywood has ever made. Expect anything to happen in this. Mel Brooks' latest extravaganza. (At one point Count Zerk and his entire orchestra appear, in evening dress, playing the theme song amid the desert cacti). Great stuff.

BORSALINO AND CO. — Continuation of "Borsalino" (1969) in which two young gangsters (Alain Delon and Jean-Paul Belmondo) took over the leadership of the Marcellines underworld in the early 'thirties. Shoot-ups, chases and nasty dolge galore.

CAMELE 2000 — An updated erotic version of Dumas' famous story. The jetsetting protagonists indulge in sexual athleticism Italian style and long meaningful looks. Boring after the first act.

THE CONVERSATION — Written and directed by Francis Ford Coppola (The Godfather) it is the powerful, if overlong story of a wire-tapping expert, whose extraordinary involvement in a possible murder — and in the terrifying misuse of technology to intrude into peoples' privacy. Technically perfect, with a superb performance by Gene Hackman as the haunted "bugger."

DEATH WISH — Charles Bronson as a vigilante, meeting violence with violence after thugs beat up his wife and daughter with the result that the former dies and the latter becomes a nun. An equal he performs incredible feats while hardly moving a muscle of his face.

GOLD — Roger Moore shakes off James Bond in a small Californian town. The gifted young cast acts with vitality and spontaneity and 24-year-old George Lucas is still young enough to remember that time with an affectionate warmth that permeates the film.

INDIAN SUMMER — Muddled and illogical tale of love and disappointment that fails to convey anything of the interior emotional states of the protagonists.

JEREMY — "An intimate film about a young man's feeling that everyone can identify with — the exultant and fighting experience of a first love." To be reviewed.

FUGGERNAUT — Suspense drama aboard a luxury British cruise liner threatened with demolition by an extortionist. A slow start is amply compensated for by a nail-biting climax.

THE MAN WHO LOVED CAT DANCING — Mixture of adventure and love story set in the Arizona desert in the late 19th century. Burt Reynolds plays a brigand with a sensitive soul while Sarah Miles is the husband-fleeing woman he falls in love with. The most intriguing thing about the film is the title.

MURDER ON THE ORIENT EXPRESS — Agatha Christie's 1934 whodunit makes a highly entertaining picture amply presented in the manner of its period with Albert Finney as Hercule Poirot, famous Belgian sleuth. With a stunning cast of passengers on the train, Sidney Lumet directs.

THE ODESSA FILE — Based on Frederick Forsyth's novel. Jon Voight is a young journalist whose pursuit of a Jewish nationalist leads him to hunt down a leader of the "Odessa," a group of renegade Nazis. Some impact-making moments but on the whole, disappointing.

O LUCKY MAN — The latest film of Lindsay Anderson is a fiercely funny and at times horrifying satire on contemporary life. Malcolm McDowell gives a superb performance as a young man who wants above all to be successful. The fine cast includes Ralph Richardson, Rachel Roberts and Helen Mirren. Alan Price's music and songs are first-rate. Should not be missed.

THE PEDESTRIAN — The subject of the film is an important German industrialist (very well played by Gustav Rudolf Sellner) who is guilt-ridden by memories of wholesale executions in a Greek village where he was commanding officer in the last world war.

THE SAVAGE MESSIAH — The story of Henri Gaudier, the highly gifted sculptor who died in 1915 at the age of 33, and his strange relationship with a novelist 20 years his senior. Sensational treatment by Ken Russell, full of sound and fury but little else. With Scott Anthony and Dorothy Tutin.

THE SOUND OF MUSIC — Julie Andrews, Christopher Plummer super songs, fine scenery, great plot with no naughty bits; entertainment for all the family.

SUGARLAND EXPRESS — Deals with the familiar theme of mother love but expressed in an original combination of suspense, action, humour and tragedy. Goldie Hawn plays the young mother, just released from jail, who persuades her husband to escape from a minimum-security prison-farm to go with her to the small Texas town of Sugarland.

THUNDERBOLT AND LIGHTFOOT — Yet another bank robbery film, but the helm, at the end seems almost incidental. What matters is some memorable photography of Montana's "Big Sky Country" and a striking performance by Jeff Bridges who stars with Clint Eastwood.

WALKING TALL — Over-violent, but moving film based on the true-life adventures of Sheriff Buford Pusser, who succeeded against all the odds in smashing a crime syndicate in Tennessee's McNairy County, to become a folk-hero. Joe Don Baker as the Sheriff.

A WARM DECEMBER — Starts off as what seems to be a thriller but soon turns into a love story set in London and environs. It is a pretty corny but rather Anderson as the niece of the ambassador of one of the African states makes an appealing heroine who is perfectly lovely to look at. Directed by Sidney Pollack who also plays the male lead.

CRIMINAL MINDS — Leading Italian stars Giancarlo Giannini and Laura Antonelli team up in this glossy sex-comedy. At times silly and in doubtful taste, but sometimes quite amusing.

IMPOSSIBLE OBJECT — An unconvincing love story, set in Paris, between an English writer (Alan Bates) and a beautiful young Frenchwoman (Dominique Sanda). Rather pretentious and often tedious. Dialogue mainly in English. John Frankenheimer directs.

* recommended viewing.

CLEANING THE HEAD

Israel Television's satirical programme, "Cleaning the Head," brings laughter and joy every two weeks to households, angry frowns and gnashing teeth to others. Reporter PHILIP GILLON went behind scenes this week to watch the programme being prepared by its regular staff. David Rubinger took the pictures.

Mayor Shlomo Lahat hiring a detective (who happened to be a moonlighting city employee) and Information Minister Aharon Yariv setting an unworthy Israeli precedent, resigning just because he had no work to do, were written at the last minute.

The writing of the sketches keeps everyone occupied during the first few days of the week. On Friday the music and songs are prepared in Tel Aviv; this saves expense, because the orchestra is there, and, as it performs its work unobtrusively in the background, the expensive use of a television studio is unnecessary.

On Sunday the team rehearses all day without sets, which are being prepared in the meanwhile by set designer Itzik Alberlak, and are finished that night. Motti gives considerable credit to Itzik for the show coming out on its tight budget of IL25,000 — "Itzik has a positive genius," he says, "for finding old stuff in the store which we can use."

On Monday they rehearse from 9 a.m. to 8 p.m., working out new sketches and variations as they go along, also thinking of new sketches; then they return for another full day of rehearsals on Tuesday. They leave the studio on Tuesday night to make way for Moked, but come back after 11 p.m. for further rehearsals.

WEDNESDAY is O Day, when they start dress rehearsals at 8 a.m., and, in the process of the next 24 hours, shoot the film. Anybody who has ever seen a

throw out ideas like firecrackers. A new dance develops in the course of these chats. The tone throughout is relaxed, amiable and pleasant, yet with a general feeling that making this show is exciting and stimulating work. Everyone concerned, from producers and artists to the backroom boys, is obviously very proud to be a part of the act.

One of these backroom boys is a voice without body far up in the sky; his name is Shulka, and it engages in long, disembodied conversations. The studio, which has no heating, gets colder and colder; and I am not surprised that Aliza is having trouble timing a hacking cough.

Eventually, though no foot of film has as yet been shot, Motti and Yaakov agree that the time has come for a lunch break, and we adjourn to the canteen. There is a very short interval for Tuvya Tsafir, the remarkable pianist, to perform the imitations of our revered leaders: he becomes Yigal Alon. Sitting by himself, after grabbing a sandwich, he mutters his lines about Henry asking him the time, while his whole body twitches and his entire personality changes to that of the Foreign Minister.

When I ask innocently whether the voices of President Katzir, Yitzhak Rabin, Menachem Begin, Abba Eban and the others, which we hear issuing from Tuvya's mouth, are dubbed, the atmosphere turns acrid and I am subjected to grim scrutiny by Mordechai and Yaakov. "To dub a

decide who is a Jew: Motti had been hesitant about it in the first place, and Arnon convinced him that it was too painful. They disagreed about a song questioning the use of bombing raids as a reprisal for terrorist attacks: Arnon insisted that this should be dropped. "But this was the only one of 500 sketches in which Arnon exercised a veto," Motti says.

Controversial sketches about President Katzir explaining that Israel, having a nuclear bomb and Goren doing a "Mission Impossible" act in the U.S. were never questioned by Zuckerman.

"If the President and the Chief Rabbi speak out on political subjects, they expose themselves to satire," says Arnon. "That's the simple rule I use in such matters. I interfere very little about questions of taste. If an item would give offence to a whole group of people, I would object to it, but taste is a subjective matter, and I can't impose my ideas."

There have been no official reactions from victims, but the press and public have often objected vociferously. There has been considerable criticism based on an allegation that the team always adopts a left wing stance, and that few of the people it ridicules are left-wingers.

"This is simply not true," Motti asserts. "We satirize whatever we think deserves it. With regard to politics, most of our leaders are in the centre or on the right. It would be a distortion, a sort of glorification, if we were to do Moshé Feil as often as we do Yitzhak Rabin, the

Then there is a break in the Knesset minut scene, with Michael taking over the part. This is the most elaborate of the sketches, and it takes considerable time to prepare it. I recall that Motti withdrew previous satirical programs which used to be done once on Friday nights by the same team, on the ground that he was dissatisfied with its quality. Is he content with "Cleaning the Head"?

"On the whole, yes," satisfied with the end product. The strength of the program derives from a very professional level: if we achieve this, the show would flop. I don't think we need ashamed, when we compare performance with similar overseas. And you have to be mindful that we use a fraction of budgets they get."

How does it compare, for example, with the Monty Python and the former English programme, "That Was the Week That Was"? "You can't compare us to the Monty Python, that's social rather than topical. It's pre-empted in advance. Frankly, I think we're better than 'That Was the Week That Was'."

If you consider that we've done 500 of all of them of quite a high standard, some excellent. We've contributed to Israeli television, although I don't know whether it will influence other programmes.

Tel Aviv Cinemas

Commencing Saturday, February 1, 1975

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Also see page... C.
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Sat. Night, 7-9.15
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Satirical Comedy
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**THE
ODESSA
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**SAVAGE
MESSIAH**
NEW MESSIAH

3rd week
JOHN VOIGHT
MAXIMILIAN SCHILL
SIMONE SUTHERLAND
Based on the novel
FREDERICK FORSYTH
4.30 - 7.15 - 9.30

★ JON VOIGHT
★ MAXIMILIAN SCHILL
★ SIMONE SUTHERLAND
Based on the novel
FREDERICK FORSYTH
4.30 - 7.15 - 9.30

★ JON VOIGHT
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★ SIMONE SUTHERLAND
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★ JON VOIGHT
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Based on the novel
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Saturday Night 8.30 only
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Love Games
Swedish style
Adult only.
4-7-9

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2nd week
CLARK GABLE
VIVIAN LEE
**GONE WITH
THE WIND**
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STUDIO Tel. 285817

6th week
AGATHA CHRISTIE
**Murder on the
Orient Express**

**THE SOUND OF
MUSIC**
Sat. 6 - 9
Weekdays 4 - 8.30

PARIS Tel. 236605

9th week
**L'AMOUR
D'APRES MIDI**
10, 12, 2, 4, 7.15, 9.30

LEMON Tel. 260773

2nd week
**CAMILLE
2000**
LINO CASTELNUOVO

ZAFON Tel. 445935

2nd week
HELEN HAYES
**IMPOSSIBLE
OBJECT**

Herzliya

TIFERET Tel. 989711

GOLD
ROGER MOORE

DAVID Tel. 994021

For the week
Le Grand Pape
7.15

★ JON VOIGHT
★ MAXIMILIAN SCHILL
★ SIMONE SUTHERLAND
Based on the novel
FREDERICK FORSYTH
4.30 - 7.15 - 9.30

★ JON VOIGHT
★ MAXIMILIAN SCHILL
★ SIMONE SUTHERLAND
Based on the novel
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4.30 - 7.15 - 9.30

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★ MAXIMILIAN SCHILL
★ SIMONE SUTHERLAND
Based on the novel
FREDERICK FORSYTH
4.30 - 7.15 - 9.30

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Commencing Saturday, February 1, 1975

AMPHITHEATRE Tel. 604018

KEN... ACTION... HUNTER
In

5 Sons of a Dog
with GEORGE EASTMAN
and GISELE GRANTER

ARMON Tel. 604348

2nd week
CLINT EASTWOOD and
JEFF BRIDGES in
**Thunderbolt
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In Colour

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A first class box office
success
CHARLES BRONSON in
DEATH WISH
No compl. tickets

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From Sat. to Thursday
TEN BEST FILMS

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Howell Beckett ('Percy')
Richard Attenborough
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based on Joe Orton's well-
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For adults only

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From FRIDAY
six nonstop perfs.
A film full of thrill
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Maximilian Schell in
one of his best films
The Pedestrian
In colour
Perfs. at 6.45, 9.00

Ramat Gan Cinemas

ARMON Tel. 720708

3rd week
**AMERICAN
GRAFFITI**
4.00, 7.15, 9.30
Please be on time

HADAR Tel. 725322

CHARLES BRONSON
DEATH WISH
4.30, 7.15, 9.30

LILI

7.15, 9.30
BARBARA STRISAND
**FOR PETE'S
SAKE**
Mets. at 4

Hacham Gamliel

ORDEA Tel. 721720

Dies de Laurence's film
**GANGSTER'S
STORY**
with
LEE VAN CLEY
7.15, 9.30

★ JON VOIGHT
★ MAXIMILIAN SCHILL
★ SIMONE SUTHERLAND
Based on the novel
FREDERICK FORSYTH
4.30 - 7.15 - 9.30

★ JON VOIGHT
★ MAXIMILIAN SCHILL
★ SIMONE SUTHERLAND
Based on the novel
FREDERICK FORSYTH
4.30 - 7.15 - 9.30

★ JON VOIGHT
★ MAXIMILIAN SCHILL
★ SIMONE SUTHERLAND
Based on the novel
FREDERICK FORSYTH
4.30 - 7.15 - 9.30

★ JON VOIGHT
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Based on the novel
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4.30 - 7.15 - 9.30

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Starring ALBERT FINCH
INGRID BERGMAN
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Richard York
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The greatest documentary
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**Chariots of the
Gods**
In colour

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A new special sexy film
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For adults only
Six nonstop perfs.
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BILLYE WILDER
delightful comedy
AVANTI
with JACK LEMMON
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owing to the length of film
two nightly performances
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Please be punctual!

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Alain Delon and Les Mous
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The most sensational suspense
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JON VOIGHT
MAXIMILIAN SCHILL
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In colour

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Third week
LAURA ANTONELLI
ALEXANDER MOMO
OF 'MALIZIA'
in a new sexy comedy
The Venal Sin
in colour for adults only

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Based on the novel
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FREDERICK FORSYTH
4.30 - 7.15 - 9.30

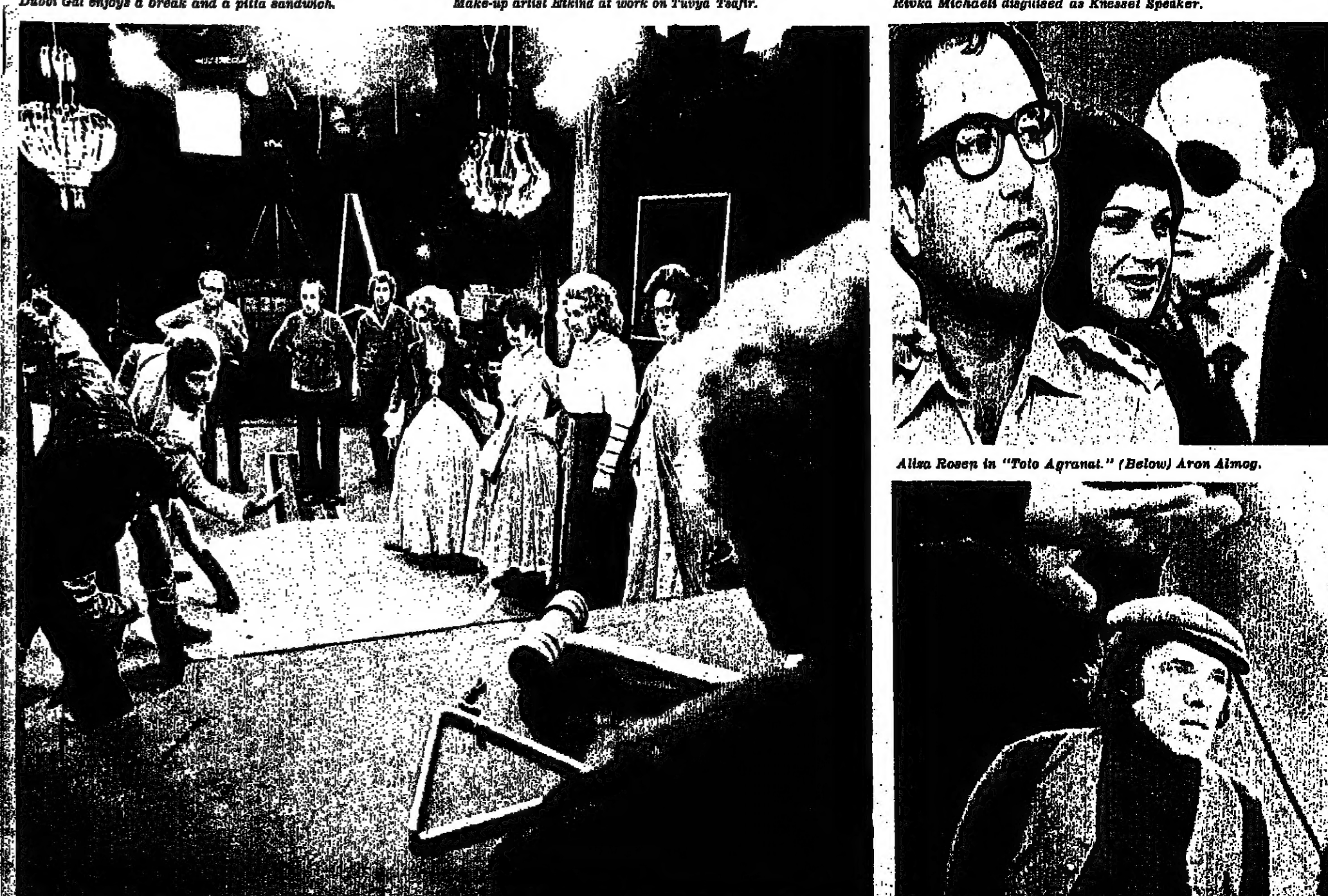
★ JON VOIGHT
★ MAXIMILIAN SCHILL
★ SIMONE SUTHERLAND
Based on the novel
FREDERICK FORSYTH
4.30 - 7.15 - 9.30



Dubbi Gal enjoys a break and a pitta sandwich.

Make-up artist Erika Michaeli at work on Tuvya Tsafir.

Erika Michaeli disguised as Knesset Speaker.



Allan Rosen in "Toto Agron." (Below) Aron Aimag.



STEPHEN SPENDER looks just the way you want a poet to look: romantic, with a quality of innocence about him, an uncertain, gentle smile in the luminous blue eyes, the halo of fluffy white hair enhancing the ruddy health of a handsome face caressed by Jerusalem's winter sun.

He had been living for two weeks in one of the splendidly reconstructed apartments of Mishkenot Sha'ananim, as guest of Mayor Teddy Kollek and the City of Jerusalem. He felt right at home. "I think I know more about Jerusalem than any other city in the world, including London," Spender claimed. He has been the bemused but willing victim of what he — and others — wonderingly refer to as Kollek's "astounding energy."

"I know about the town planning of Jerusalem, what the mayor is trying to do in the slums, the magnificent efforts to provide gardens, playgrounds and libraries — in fact, I told Mayor Kollek the other day that I'd seen everything except the sewers. No," he grinned at the query, "he hasn't arranged that. He didn't seem to think it was necessary."

"What one admires most of all, I think, is the feeling that the mayor is someone who cares deeply, who cares about Jerusalem more than he cares about his own position or himself. This seems to me very rare and wonderful."

He added: "Jerusalem seems higher than any place in the world."

This is Spender's third visit to Israel. The first, in 1952, resulted in a book with the inspired title, "Learning Laughter," describing Youth Aliya's work in helping young survivors of Nazi concentration camps, refugees from Arab countries and other children from degrading backgrounds to carve out new lives.

Five years ago, Spender gave a series of readings in Israel. This time, he came to enjoy himself: "It's a great idea to invite people here without obligation, under absolutely no pressure to do anything." Which, of course, has had just the opposite effect, he admits. "In fact, I've written about 30,000 words in the form of a diary. When I get home I'll see if it makes any sense, and then decide what to do with it."

AFTER the Yom Kippur War, Spender wrote a letter to the Editor of the London "Times," praising the Dutch for not bowing to Arab oil blackmail. "So few countries have courage," he laments. "It's absolutely deplorable that the world is, to such an extent, blackmailed by hijackers, by terrorists, by the price of oil and so on."

For him, Israel has become "a moral issue, a promise made by the world, which the world must keep. But the world is not keeping this promise."

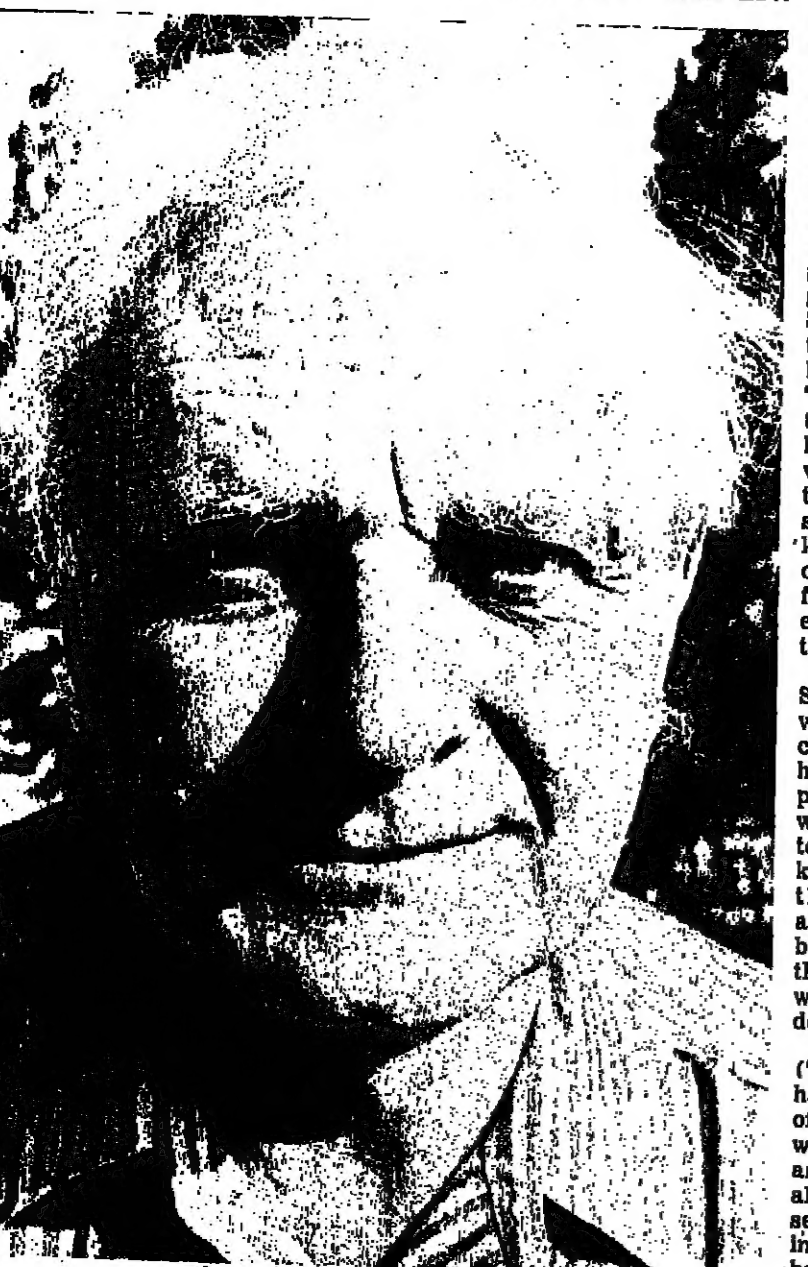
"Israel is as much the creation of the world as it is of the Israelis themselves. I'm not sure Israel would ever have been created if the world had not seen the attempt of the Holocaust to completely destroy the Jews. This proved the claims of Zionism. The outside world made the State of Israel, and Israel has the strongest possible moral claim on us."

"If Israel were destroyed, it would be a devastating thing for all of us — not physically as bad as for the Israelis, but spiritually quite as bad. If Israel were allowed to go under, we would be in the position of the Germans who allowed the Nazis to slaughter the Jews, we would all be guilty."

Spender's concern with

OPTIMISTIC PESSIMIST

British poet, professor and critic STEPHEN SPENDER talks about Jerusalem and America, poetry and politics to PEARL SHEFFY GEFEN.



(Rachamim Israeli)

political morality is of long standing. In the 1930s, along with his friend W.H. Auden, he was a leader of the literary Left. Then, in 1949, he was one of the leading writers, including Ignazio Silone, Arthur Koestler and Andre Gide, whose disenchantment with Communism stunned the literary and political world in "The God That Failed."

The turnaround was inevitable for this genuine liberal. "I resented the lack of intellectual freedom allowed by Russia. It was always being explained to us that freedom was bourgeois, that the Soviet Union couldn't afford to have the truth told about it because it was surrounded by enemies. Then, of course, there were the Moscow trials and the Soviet-Nazi pact."

But even during "the week or so" he quipped, then attacked in "tonity," we were really just play-

much in the cause I believed in when I was young. I don't even think of myself as anti-Communist — although when one talks to the Russian immigrants here, one becomes very anti-Communist, because the account they give of the Communist regime is so devastating that one begins to think it's almost as bad as Hitler."

HE HAS, of course, read Solzhenitsyn's "Gulag Archipelago." "It's not exactly a literary work, and it's not a pleasant book to read, but I read it because it is one's duty to know what is happening in one's own lifetime. It's almost a crime not to know about certain things. It was a crime of the Germans during the Hitler regime not to have known about the concentration camps — if, in fact, some of them didn't. We all ought to know about the terrible things happening in our society, and to do something about it. We all ought to have worn a yellow star, as the King of Denmark did."

In 1938, Spender wrote a gripping verse tragedy, "Trial of a Judge," a passionate poetic portrayal of the diabolical rise of fascism. In it, one of the characters grimly defines: "The law is better guns and prisons." Today, Spender reluctantly reiterates, "I think every government, in the last resort, governs by violence. The police state is nothing more than totalitarianism. The English have been rather ruthless in using violence abroad, but in England, the question of whether the police should be armed is an absolutely key question in the whole concept of British democracy. There is the feeling that if the police were armed, this would be one step towards things being run by the police."

In an early poem, "Rough," Spender, who turns 66 next month, wrote: "My parents kept me from children who were rough." Was his childhood so sheltered? "I suppose it was, rather. My parents were always afraid we were going to catch something or other — you know, mumps or immorality. I think the rich and really aristocratic are much more sensible about those things. We were the kind of middle-class people who always seem frightened, I don't know why."

His father was a journalist ("my mother was half-German, half-Jewish, so I have that amount of Jewish blood"), but "when I was young I disliked journalism and politics very much. There's always this feeling — really nonsense — that all writers should be involved in politics or none should be. When I was very young, we thought none should be; then, in the 1930s, we thought that all should be. It was only through the Spanish Civil War and the rise of fascism that I got involved."

In 1937, in a gesture reminiscent of the recent P.E.N. Congress in Jerusalem, Spender attended a writer's congress in Spain. "Yes, it was an unusual sort of thing to happen in the middle of a war. It was a demonstration on the part of writers, some of them remarkable people like Ernest Hemingway, in support of the Spanish Republic. In that sense, it was very good."

Spender's description of the congress in his autobiography, "World Within World," is tinged with irony, because, he explained, "there was the Spanish Civil War going on, and there were all of us taking part in the war. One felt in a slightly false position, being a kind of tourist, or sympathizer, in a place where people were doing much more than sympathizing."

Which all tends to prove the standard description of Spender, winner of the 1971 Queen's Gold Medal for Poetry, as young-radical-poet-turned-mature-thinker ("I rather hate that description, don't you?"). In recent years, he has concentrated on prose more than poetry. "I haven't really turned from poetry. I've just written a lot of other things because there always seem to be a lot of other things to write. But I have many drafts and sketches of poems, and later on I'll no doubt write them."

In the introduction to his "Selected Poems," published in 1965 and selected by himself, Spender says that the thin volume contains most of the poems he would want published in any collection of his poetic works. Reading several poems to me, he recited the early ones by heart, but hesitated over the more recent one, "Earth-treading stars that make dark heaven light." "I never read this one without wanting to rewrite it. It feels more like a sketch than a complete poem."

He rewrites "a great deal," he said. Is he, then, not satisfied with his creative output? "If one were satisfied," he sighs, "one would probably stop writing. One always hopes one will do better. That's why one goes on writing, don't you think?"

HE HAS no patience with the pundits who claim poets cannot write lyrical poetry in this age of technology and potential disaster. "There are poets who keep away from the world of technology, or don't care about it at all. How much, really, does anyone care about technology or pollution or so on? One uses technology usually to try to get away from it, to get a car and drive it to a nice spot where they're not bothered by technology."

Spender, a professor at London University, has lectured at many American colleges, particularly during the turbulent 1960s. Was that student revolution an echo of the youth protest of the 1930s? "I think it might have turned into that," Spender muses, "if the youth of the 1960s had had anything to have a revolution about, apart from their own youth and their abstract ideas."

"If it had happened in the 'thirties, a lot of those young people would have gone to fight in Spain. They'd have had some channel for expressing themselves, which, in fact, they lacked. What is rather pathetic about it — in France, for instance — is that they tried to form alliances with the working class in their attack on the consumer society, when of course there's nothing the working class love more than the consumer society. They all want to have cars and things. There's no use going into a Renault factory and saying let's burn all the Renaults. That's the last thing the workers want to do."

Spender was a founder of "Encounter," and its Co-Editor from 1963 to 1967. "Those were the years of comparative prosperity," he recalls. "The politics of those days seemed to divide us into whether one was for or against the U.S. On the whole, I'm for America, but one can't quite be for America as one is, say, for Israel. America is rather like a rich uncle. You judge him by whom he supports. He's not a cause in himself. One is for America because America is for Israel, but supposing America suddenly switched overnight. One would be very much against it."

"There are lots of things about American society that I'm for, and I'm very much for

Americans. In fact," he added with a wry twinkle, "some of my best friends are American."

Now that he's back lecturing in London, "I like being home very much. America's so different from Europe that they seem rather mutually exclusive." There is a decided distinction in student mentality. "Students in London are not so forthcoming. The good American students have a very definite idea of exactly what they want from you, and they're quite determined to get it. They know exactly what they're going to do, whereas English students are really rather vague. They usually haven't the faintest idea of what they're going to do when they leave the university."

His 1972 book, "Love-Hate Relationships: English and American Sensibilities," speaks of the ruinous influence of American culture on European culture. "What I'm saying," he explains, "is that I think America's a much greater centre of energy and interest and excitement now than Europe, and especially England, is. England seems to have diminished very much since the war."

"I'm really raising the question of whether there's any point for a writer to remain English at all, whether England hasn't become completely provincial. But if an English writer goes to America and tries to become an American, it's extremely difficult for him, because he doesn't have the same excitement of being involved in American problems that the Americans have."

"There's something to be said for trying to keep some English literature going, and for writing in England and keeping away from America. England is now part of the American scene, but it's detached, and a place where it's possible to view America while partly belonging to it. Many American writers now come to England."

This recalls an earlier American emigre in England, T.S. Eliot. Spender, who knew Eliot well, specifies: "Eliot came to England for probably the same reasons English writers today go to the U.S., because, at that time, he thought England was a centre of thought and literature and the U.S. was a cultural desert. Not that he found very much in England when he got there, and he remained very much an American writer."

Eliot's imagery, drawn so often from Biblical sources, brings us back to the city Spender calls "the heart of the world." On a bright Jerusalem day, with Mount Zion sparkling opposite his window across the Hinnom Valley, is he optimistic about the future? The reply, blurted instinctively, was "No, I'm not, no." But that didn't seem quite nice or right to this gentle humanist.

"I'm an optimist by nature and temperament," he corrected, "but I suppose that intellectually, if I think about it with detachment, I can't really see very much to be cheerful about in a world which has all these terrible weapons, in which we've come to be at the mercy of concentrations of power, where that power is likely to be used more and more because of the problems produced by over-population."

"It's rather difficult to be optimistic if one thinks about one's grandchildren. Their lives are likely to be far less agreeable than my life was. Because, let's face it, we in this room are enormously privileged people, aren't we? We're better off than most of humanity is, or is likely to be in the future."

Jewish leadership



David is anointed king by the prophet Samuel. Painting by Jan Victors (1683).

ISH AL HA'EDAH (Man Over the Community). Edited by Yitzhak Eisner. Jerusalem, Division for Torah Culture, Ministry of Education and Culture.

Stephen Weinstein

UPON LEARNING that he would not be leading or accompanying the Children of Israel into the Promised Land, Moses asked God to "set a man over the community... so that the community of the Lord shall not be as sheep that have no shepherd."

The book under review contains the proceedings of the 18th Annual Conference on Jewish Thought, sponsored by the Education and Culture Ministry's Torah Culture Division, which was devoted to the problem of spiritual leadership.

The two sections of the book deal with the image of leadership as reflected in the Jewish primary

sources and over the generations. These lectures reveal that the traditional Jewish leader is not a monolithic figure. As a product of and in response to specific social-historical contexts, the leaders have assumed different characteristics while remaining within a Torah-oriented framework. To speak of "spiritual leadership" here, however, is redundant, for the authority and the activity of the traditional Jewish leader extended to all spheres of life. In light of the all-encompassing nature of Halacha and the constitution of traditional Jewish society, it might be said that traditional Jewish leadership had to be spiritual.

The inseparability of leadership from its spiritual moorings is still recognized, but in modern Israel this has changed from fact to ideal: this is one of the conclusions of the last two sections of the book, where the relations between the rabbi and his community are examined and various suggestions are made regarding the qualities demanded of a modern spiritual leader and the means for instilling these qualities.

Providing the background for a discussion of contemporary

leadership is a task requiring extensive and integrated scholarship. The lectures in the first half of the book do not attempt to undertake this task. The only exception is a study by S. Hecksher, "Leader, Judge, and Teacher," which analyzes the status of the rabbi in 18th-century Germany and shows how those three roles became concentrated in his hands.

The other papers point out certain highlights of the Talmudic, Medieval, and modern views on leadership, according to the lecturer's preferences and without relating the observations to the contemporary scene. The result is a certain lack of continuity in the collection, and it is up to the reader to make whatever contemporary comparisons seem appropriate.

Biblical leadership merits only one lecture, a brief survey by Prof. M. Grintz. Now that the Jewish People is again governing itself in its own land, Biblical models are worth further study, though admittedly it is difficult to imagine a seminary for prophets. Avraham Kariv, in discussing the Talmudic Sages' conception of leadership, speaks of humility and respect as complementary attributes. What would they look like in a modern form? Prof. Moshe Ber points to the tensions felt by the Sages between the desire of the scholar to study and his responsibility to the community. Do they offer a resolution of this tension that is still applicable?

MOVING into the Medieval period, Dr. Mordechai Broer examines the yeshiva as an institute for training leaders, although this was ancillary to its primary purpose: the study of Halacha. Are conditions conducive for the modern yeshiva to assume a similar role? Prof. A. Stern looks at 19th-century Orthodoxy in Germany and compares the old school of rabbis as represented by Yaacov Ettlinger and Issachar Dov Bamberger to the new rabbis represented by Samson Raphael Hirsch and Azriel Hildesheimer.

The main difference is that while both took the modern political-social reality seriously, only the latter related to it as a spiritual-intellectual trend to be met on an ideological level. Perhaps this confrontation has to be carried further?

Prof. Ze'ev Falk meets the issue of relevance head-on. He

demonstrates from Halachic sources that lay people have a right to question the rulings of the rabbis, since the exercise of their authority is not arbitrary. If this was the case in earlier times, it certainly must also hold true for our liberal-democratic society.

IN THE second half of the book, the problem formulated has two sides: how to create a community which would accept the yoke of spiritual leadership, and how to train rabbis to reach a community that is becoming increasingly indifferent to what they have to offer (assuming that rabbis are to continue to be the spiritual leaders).

Rabbi Baruch Rabinowitz claims that two mistakes have been made in Israel which undermine the rabbi's position. One is the bureaucratization of the rabbinates, represented by the certificates issued by the Chief Rabbinate as opposed to the traditional criteria for ordination; the other is the fragmentation of the rabbi's duties, leaving him with few responsibilities. It would seem that a fundamental reevaluation of the rabbi's role in a modern Jewish state, and not just in a modern society, is called for.

Most of the proposals for the "new rabbi" point in the same direction, although it is hard to see how they can be made concrete. In addition to learning, the rabbi must have a sense of responsibility. He must be able to influence through his words and through his actions. This, in turn, requires him to be familiar with the realities of modern life so that he can communicate with the entire community. These proposals are repeated in the items included in the appendix, which have been taken from periodicals and range from a description by the late Chief Rabbi Avraham Yitzhak Hacohen Kook of the duties of the rabbinates to a call by British Chief Rabbi Immanuel Jakobovits for the yeshivot to overcome their isolation from the community and train both rabbis and a lay community that will support Jewish life.

One of the most serious drawbacks of the book is that the transition from the spoken word to the printed page is not always successful. The efforts of a moderator to keep the issues in focus would have been beneficial. Also, brief biographical notes on the participants would have been helpful.

Arab scenarios

ARAV VEYISRAEL (The Arabs and Israel). Edited by Yehoshafat Harkabi. Tel Aviv, Am Oved, 107 pp. IL\$50. 2. Edited by Immanuel Sivan. Jerusalem, Hebrew University, 122 pp. IL\$.

Nissim Rejwan

PROF. HARKABI has always been of the opinion that whereas the Arabs are doing an excellent job of studying Israel and Israeli institutions and attitudes, the Israelis are woefully lagging behind in their study of Arab institutions and attitudes. As General Editor of this series of occasional collections of translations from Arabic, published under the auspices of the Mount Scopus Centre for the Study of Palestinian Arabs and

Israel-Arab Relations, he has been trying to rectify this state of affairs by bringing to the Hebrew reader some samples of Arab writings on social, cultural and political subjects which are seen by him as "attaining to some intellectual level."

Two themes are dealt with in the first collection. One, to use Prof. Harkabi's own description, is "the crisis from which Arab societies now suffer in seeking modernization, change and development." The other is "the basic debate concerning the Arabs' conduct... of the Israeli-Arab conflict," a debate centring on Security Council Resolution 242 and on whether to accept or reject it.

Ironically enough, however, by the time the collection was to see the light of day, both these subjects — from the Arabs' short-run viewpoint — became somewhat

outdated, as is amply illustrated by the material gathered together in the second selection, whose theme is "Arab Lessons from the October War."

What happened was that the Yom Kippur War, which erupted in the interval between writing the preface and the actual publication, changed the Arabs' self-image almost completely, and the debate on Resolution 242 is now of little relevance since "the Arabs" have decided both to accept it as a basis for a settlement and to reject it as ignoring the tell-tale "rights of the people of Palestine."

"THOUGH" incomparably more topical and more representative of Arab attitudes and reactions, Dr. Sivan's selection suffers from the inevitable shortcoming of presenting material that is "too hot from the oven." An unduly large portion of the items translated are initial emotional reactions made after six years of deep frustration and helplessness. This applies almost to all the 18 selections in Part One, the "Ba'th Party."

There are omissions, too, which seem difficult to explain. In the section on "Scenarios for the Future," one misses both President Sadat's programmatic speech of October 16 and Hassanin Heykal's more stringent columns preceding, and leading to, his deposition as Editor of the semi-official Cairo daily "Al-Ahram."

More care should have been taken with the biographical notes supplied. Jamal Hamdan is an Egyptian University lecturer in geography and his article certainly does not "reflect the attitude of the Ba'th Party."

The hit parade

Ephraim Kishon

THIS MUSICAL report is being written to save the flower of Israeli popwriters from mental and physical collapse. We are all familiar with the top names on the hit parade. I mean, but do we have any idea of the grinding labour involved?

We do not.

Hence the Culture Crisis.

A bit of digging in the historical records will reveal that the process started a good few years back, when "Galei Zahal," the army radio station, announced a weekly Hit Parade to be decided by popular poll. The public was invited to send in postcards with the titles of their favourite songs. One talented young composer by name of Gideon Weasel was hit by inspiration right away, sat down at the piano, closed the lid, and wrote 23 postcards, each different in style and each voting his latest pop to the top.

"I'm a member of the public, after all," Gideon said to himself.

"I've a right to vote, too, no?" Fancy his disappointment when he found he'd only reached second spot, the first being gained by talented young Ruthi Ron who had written 88 postcards in cooperation with her parents, her brother-in-law, the phonebook, and sheer musical instinct. Ruthi's disc sold like hot cakes, and at this crucial

point impresario Emil Yehuda Boltzer entered the picture.

"We've left the field to amateurs long enough," he told his lackey, the poet Tola'at-Shani, "It's time for us pros to get into the parade-biz!"

THE OFFICE of Emil Y. Boltzer swung into action. His administrative personnel, including Tola'at-Shani, six clerks, and the office-boy Tuval, prepared a card-index of relevant radio-listeners. Large quantities of coloured ink, pencils, ballpoints and typewriters were ordered. Postcard-texts were composed by a panel of psychologists and by Tuval, who turned out to have just the right touch, a combination of childish handwriting and native zeal, and who produced such authentic samples as:

"Me I think the greatest is that song *Kiss me Mummy* by Tola'at-Shani and I vote it for first and second and third place on the parade yours Uzi Fleckler-Perat, pyooppil Tel-Aviv."

In no time the Boltzer staff had reached the dizzying output of 135 postcards per hour, and Tuval got a raise. Their efforts were crowned with success on the day Tola'at-Shani was presented with a golden disc, following the sale of his 80,000th record (11,000 postcards). The award-giving ceremony was opened by the Minister of Education, who pointed out in his speech that "the



public, the simple man in the street humbly sending in his postcard, is the true judge of artistic-folkloristic merit." Tola'at-Shani shed tears of happiness and embraced his partner in success, the composer Mordechai Shulhan, in front of the cameras.

The Tola'at-Shulhan team stayed on top of the hit market for a long time. Their chief rivals, G. Weasel and the talented young lyric-writer Gogo, never managed to do better than fifth-sixth place with 6,000 postcards between them, due both to inferior administrative skill and to constant bickering, each accusing the other of wasting time writing songs instead of postcards.

One bright Friday, however, they did join forces, together at-

tacking the famous pop-singer Gershom Shultz in a Dizengoff cafe, and telling him he ought to do his bit:

"You make money out of our records too," they yelled at him. "So the least you can do is sit down and write a lousy 100 postcards a week, dammit!"

"Not with my handwriting," said Shultz, "and anyway, it's always the lyric-writer and the composer who send the postcards."

"Yeah? Who said so?"

THIS simple rejoinder brought the truly anarchic state of affairs out into the open. The radio station hadn't laid down any rules as to who should write the parade-postcards: composer, writer, or

singer. It became particularly vital to settle this point after the Second Channel announced a postcard-parade of its own, with the result that each card had to be written twice, doubling the outlay on stamps and sending the sale of phonebooks sky-high.

Next it turned out that the phonebook itself had been more or less exhausted, and art circles turned to the rich source material of the Bible. One inventive composer even went so far as to buy a copy of "The Gulag Archipelago" and paraded his song onto sixth place in the name of Sergei Vavilov, Ramlah, and Mikhail Dimitrov Kropotkin, Nahariya.

THEN, in the nick of time, a new business venture, "Top-Popper Ltd." was set up. Advertising under such zingy slogans as "We set the record straight!" and "We hit the mail — we mail the hit!" — it offered its services to the Israeli pop-writer. Discarding outworn methods, it employed a highly sophisticated computer to sort, shuffle, file and fanmail postcards in unlimited quantities and in offset.

"Every postcard address is tested for geographical authenticity," the Top-Popper prospectus read. "Results guaranteed. Special fees for annual subscribers, students and soldiers."

Thus modern technology saved the day again, and our overburdened artists were finally relieved of the need to spend their talent and ingenuity on old-fashioned manual labour and stamp-licking.

Translated by Miriam Arad. By arrangement with "Ma'ariv."

Tirelli's world

Gil Goldfine

WHEN confronting the forceful bronze sculptures by the young Italian (Bologna) artist ROBERTO TIRELLI, one seems to come face to face with a sequence of tragic events — of historical chaos, disorder and destruction. The emotional reaction is a response to Tirelli's inventive signs and forms; although they have no literal meaning, they are of a curious narrative nature. Used repeatedly throughout the exhibit, they stir the imagination and help us construct plausible pictorial episodes.

Tirelli's iconography comprises two basic ingredients; blunted architectural forms emerging from natural terrain; and a liquid flow of organic material that either assumes a "drip" shape or solidifies into earthly contours. These are supplemented by steps, cylindrical spikes, massive rectangular plates and mysterious calligraphic shapes usually played in low relief against a rough or smooth surface. Heaped together on square mountainous bases, Tirelli successfully camouflages any obvious literal theme. By abstracting his design and slightly changing symbolism into pure form, he draws our attention to the inherent sculptural qualities of charged masses and texture with compositional vitality.

Although most of Tirelli's bronzes are small in size they are of a monumental scale, achieved by proportional balance, tactile effects and tonal changes. The latter quality is especially important, for here the traditional three-dimensional play of shadow and light is eclipsed by highly polished, brass-coloured surfaces that criss-cross and interlace major brown plateaus, sending off reflected vibrations which sustain visual interest.

Despite the refined finish of the sculptures and occasional elegant mechanical surfaces, Tirelli's in-



Roberto Tirelli: Bronze sculpture (Italian Cultural Institute, Tel Aviv).

teriors do not lie in creating a Renaissance ideal of beauty, which aimed to please by creating natural grace; instead he wishes to penetrate the soul of reality. In Tirelli's case, his reality deals with doom, obsolescence, a fallen empire and possibly, in a spiritual sense, the collapse of the altar of civilization.

Whatever Tirelli's prophecies, the coded forms he has invented and the organization to transmit them are incorporated into vital and pleasurable works of art. (Italian Cultural Center, 4 Mar-morek, Tel Aviv). Till Feb. 8.

Raffi Lavie in a bind

AS a painter, RAFFI LAVIE is rapidly running out of ideas. His current exhibit includes recent paintings that duplicate the panels he has created during the past two years. His abstractions, which incorporate willowy colour, collage and sensitive, yet brutal, line drawings (sometimes graffiti) have apparently entered a period of mass production, or taken in another sense, embarked upon a programme of anti-art. Miming a prototype or neatly pouring a successful mold is Raffi's claim on Dada, his rather nihilistic proclamation censuring "creativity" as a necessary natural development in the history of art. Raffi wants to nullify "style A leading to style B" and "concept C must be the unquestioned progenitor of concept D."

However, despite the philosophical redundancy of the pictures, organized around the familiar scribble, washed tones, pasted note-paper (containing innocuous hand-written statements) and pasted-in gravure reproductions of landscapes, they still possess a sensuous presence, despite the ease with which Raffi knocks them out. His application of pigment, a brushed nuance, has definite character and there is a rightness about his placement of formal elements, line and shape.

It seems tasteless that Raffi, one of Israel's more astute and energetic painters and teachers, has become hung up in an intellectual bind, which although perhaps important to him regarding his personal involvement in art, has kept him from moving ahead with the one thing he seems to love most — the physical act of painting. (Gordon Gallery 1, 29 Gordon, Tel Aviv). Till Feb. 11.



Oded Feingrah: mixed media drawing (Engel Gallery, Jerusalem).

FOOD FOR FREUD

Meir Ronnen

IF any young psychologist is looking for a subject on which to write his doctorate, this writer offers, gratis, the following: "The tongue and mouth as erogenous zones in Israeli art of the early seventies."

The above has been prompted by a visit this week to Jerusalem's Engel Gallery, where Uri Lifshitz, Oded Feingrah and Naftali Bezem are holding an interesting joint show of, respectively, etchings; mixed-media coloured drawings; and black-and-white brush drawings. Tongues, mouths, spears and lances play a prominent role; tongues and mouths have also figured prominently in several other Jerusalem shows of late, notably that of Avner Katz at the Artists' House.

URI LIFSHITZ'S brilliant and impeccably produced line etchings in sepia are worth a visit alone. This series of a dozen or so is devoted entirely to medieval combat, with groups of knights engaged in penetrating each other with lances, often via the mouth. The conflict is patently sexual, once you stop for a second look and, indeed, some of the situations contain sado-erotic details. In others, the knights are transmuted into the beasts that carry them, or is it vice versa? (sorry about that). Let me hasten to add that none of this seems in the slightest way offensive: the etchings are dynamically composed and marvellously well drawn; when Lifshitz is in complete control, as he is here, he can distort or ignore anatomy and deliberately make it look uncannily right. Subject and very individual expression are wedded here with fine technique: the result is superior artistic achievement.

ODED FEINGRAH'S mixed-media drawings in suitably sickly colours also prominently feature the mouth but this time a symbolic tongue is extended to become a means of communication or connection. The image is allied with that of a thin cigarette and a struck match, a moment — passing of course — of illumination, or, as the Hebrew vernacular has it, of being literally "lit up." There is an increasing air of remorselessness to Feingrah's portraits of the human condition, which have joined graphic pop elements to early Cobra school expressionism.


Further contrast in this show is then provided by the cooler, non-cruel elements of NAFTALI BEZEM'S symbolic subjects. The out-thrust tongue (shades of Picasso's Guernica) and spear also appear, but most of the works are fairly benign versions of Bezem's biblical father-cum-Neptune figure, or formalized organic forms. Some achieve completely non-figurative decoration and are among the most effective of these black and white drawings, where a series of parallel lines is used to form both movement and an area. (Engel Gallery, Rehov Shlomzion, until February 10).

FEW budding art buyers seem to realize that the BURSTON GRAPHIC CENTRE, now engaged in training Israeli apprentices (and one well-known Israeli artist, Alima) to produce serigraphs, lithographs, etchings and aquatints of international standard, also has a sales gallery which is open daily to the public at Khutot Hayotzer, opposite Jaffa Gate. The gallery, which is naturally devoted entirely to original graphics, not only offers prints made on its premises but also works by artists like Charles Hinman and Lilyan Lijn, as well as by Israelis other than those presented in the first suite issued by the Centre (Moreh, Eliat, Rikman-Charny, Jean David and Alima). Of particular note are Alima's bright bold minimalist prints; some early serigraphs by Zvi Tolkovsky; and a very effective new photo-silk-screen print by Ami Shavit (see photo). Burstson Gallery hours are: Sun-Thurs. 8.30-4.30, Fridays: 8.30 a.m. till midday.

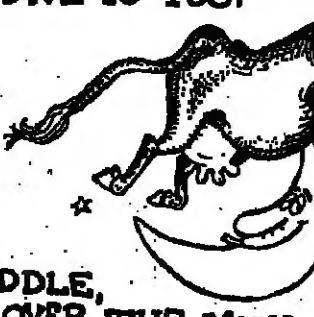
DAN LEVIN is showing a large number of *tachiste* collage works at The Little Gallery, binding found elements to the paper surface with dripped glue or paint or both, used calligraphically in a manner reminiscent of both fathers of action-painting: Mathieu and Pollock. Levin has some good graphic ideas, like his use of a running spool of tape, but all his works wind up looking like window dressing decorations. The reasons are readily apparent. Levin uses colour only for pretty (often cheap) effects and most of the subjects float in the frame, without any dynamic graphic anchoring to the rectangle of the picture. (The Little Gallery, Rehov Salmon). Till Feb. 28.

Dry Bones

THERE WAS AN OLD WOMAN WHO LIVED IN A SHOE. IF YOU COME TO ISRAEL YOU MAY HAVE TO TOO.




HEY DIDDLE, DIDDLE, THE CAT AND THE FIDDLE, THE PRICES JUMPED OVER THE MOON, THE LITTLE DOG LAUGHED TO SEE SUCH SPORT, AND THE DISH LEFT THE COUNTRY IN JUNE.



I DO NOT TRUST THEE DRK, THE REASON WHY I CANNOT SAY, BUT I GROW MORE CERTAIN WITH EACH DAY THAT I DO NOT TRUST THEE DRK.



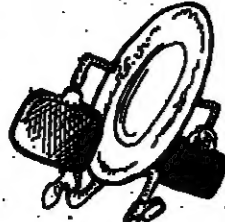
A DRY BONES GARDEN OF NURSERY RHYMES




MARY HAD A LITTLE PIG WHOSE SNOUT WAS COVERED WITH FRICKLES, WHENEVER HE NEEDED SOME MORAL SUPPORT, HE COULD COUNT ON THE HAMMER AND SICKLES



RING A RING OF RUSES, A COUNTRY FULL OF JEWSES, PROTECTZIA PROTECTZIA WE ALL FALL DOWN.



JACK AND JILL DROVE UP THE HILL TO FILL THEIR TANK WITH FUEL, BUT THE PRICE WENT UP SO THEY BOUGHT ONE CUP AND HAD TO RIDE HOME ON A MULE



AND THANKS TO R. SHALEV FOR THE IDEA

© 1975 Kishon

Attack on life

HANOCH LEVIN first burst on the theatrical scene in 1955 with his *Queen of the Bathhouse*, a vicious satirical review directed indiscriminately against everybody and everything, which caused a public outcry. (His first effort, a similar review entitled *You and I and the Coming War*, was performed in a students' club and thus never attracted much attention. Levin's subsequent plays established him as the most outstanding playwright of his generation; *Jacoby and Leidenhain* became one of the greatest successes the Hebrew theatre ever had, especially with the young, and it ran two seasons. Levin's latest is a mini-musical entitled *Shitz*, at the Falfa Municipal Theatre's Stage 2.

The subject is familiar to those who have followed the playwright's progress. The *Shitz* family is a typical Levin bourgeois clan built on mutual hatred and the worship of material goods. They are wholeheartedly devoted to eating, and in the progress of the show consume a considerable quantity of chicken and sausage which they can well afford seeing that Mr. *Shitz* amassed wealth as a contractor to the army. Next to food, the chief concern of Fefechitz the father and Tzeshu the mother is their daughter Shprechtz, who disgraces the family by her failure to hook a man. The unattractive girl eventually does find one, the former army officer Charches, who is attracted to Fefechitz's trucks and bulldozers. Complicated negotiations start between father and putative son-in-law, ending with the latter's full victory — flat, car and outright money grant, but first the young man must threaten to walk out on the girl unless the sum in the cheque is corrected upwards.

Having got all he wanted, the son-in-law starts to hasten the

father-in-law's demise by means of loading to a stroke, all with the help of Shprechtz and Tzeshu who is promised a widowed professor in Los Angeles when Fefechitz dies. A war breaks out, Charches is called up, comes back safe and sound, and plunges into business making money on digging ditches for defence — those ditches, he explains to the audience, serve a threefold purpose, as trenches, as graves for soldiers, and as field toilets, and he thus charges the army a triple price — while his father-in-law succumbs to a stroke, but still refuses to die. Another war, Charches is again called up, but this time doesn't come back alive. At a family meal his ghost appears demanding a steak, the apparition galvanizing Fefechitz to fresh vigour. He plans new business ventures, on a really grand scale, all based on many, many dead.

LIKE LEVIN'S previous plays, this one is also cruel, but this time the cruelty seems gratuitous, and remains unredeemed by humour and compassion. The humour is here, but only as a pale echo of the sharp clever lines which so delighted audiences in *Jacoby and Leidenhain*, and there is none of the feeling for the underdog which made a moving experience of *Fefechitz*, with its hero so low on the socio-economic scale that his "betters" refused him the very right to live. I also found *Shitz* lacking in the poetry which lit up Levin's other plays, again *Jacoby and Leidenhain*, with its characters dreaming vague dreams of a better existence, and *Vardale's Youth*, with its icy, remote goddess of love.

Shitz is unrelieved bleakness, the four characters are each in his own way vulgar, corrupt, and basically stupid. Their chief in-



The cast: Lia Dolitzkaya, Hanna Roth, Yosef Yadin and Ilan Dar. (Agor)

terest in life is filling their stomachs, they use each other for their base needs, husband and wife are ready to discard one another when those purposes are no longer served. Sex is an unpleasant duty in marriage; Charches courts Shprechtz by inserting his hand inside her dress and caressing her breast with mechanical motions, an expression of boredom on both faces. "You should be working in a bakery," she eventually remarks.

wooden boxes, and then we will have the last laugh." And, to sum it up, the young husband sings, "I am not a happy man, but who was born for happiness?" and his bride sings, "I have no expectations for the future, but who lives for the future?"

I PERSONALLY do not dispute the validity of such an outlook on life, but one has a right to expect this outlook to be rooted in the characters, in their actions, in the situation. The characters in *Shitz* are largely arbitrary, they are marionettes manipulated by the author rather than individuals living lives of their own, as did the characters in Levin's former plays, grotesque and exaggerated though they were in their suffering and evil.

The breath of life is missing here. The author has not transmuted his ideas into theatrical reality, but is merely using his characters to fight his private battles — against the bourgeois family, against women, against love between the sexes, against life itself. There are lines scattered throughout the play in which his characters speak out against the biological processes which sustain life. And here perhaps is the heart of the matter: is it possible to create a work of art based on the rejection of life?

Having over the past six years watched with ever growing delight the development of Hanoach Levin's remarkable talent, I found myself unpleasantly jolted by *Shitz*. One would assume that after five plays used as a vehicle to vent his personal hatreds, the young author should be ready to take an unclouded view of life and to write a play worthy of his talent. *Shitz* is a regression, a self-indulgent outpouring, and the evident lack of any self-criticism is made even more painful by the author being his own director.

The staging is monotonous, the acting by a cast consisting of Lia Dolitzkaya, Hanna Roth, Yosef Yadin and Ilan Dar is competent but lacks sparkle. The tunes by Alex Cagan are, perhaps intentionally, flat, thus blending with the general grimness of the show.

Adult education

THIS WEEK television has continued to give us adult education in a big way: I learnt Hebrew without tears from Simantov, and brushed up my English with Walter and Connie.

I was glad to see that Simantov managed to find a tourist, despite the general dearth at the moment of such delightful creatures, and very devoted indeed was the attention that he gave to the precious visitor. A more demanding and difficult tourist might have objected to being taken to that atrocious restaurant in Rosh Pina, with the waitress who told them that nothing on the menu was available except a salad, an omelette, and white cheese. The suspicions of the tourist that he was being taken for a ride should have been aroused by the waitress's casual statement that Simantov must have known the position, since he had been there five times already that month, and had got nothing except the items enumerated above. I trust that he got more than the standard ten per cent secret commission for tourist agents from the restaurant: he deserved 25 per cent at least for bringing customers there.

AN ophthalmologist has written to me about the beautifully produced textbook that goes with Simantov to point out that it is very hard to read white print on an orange background (pp. 8, 23, 24, 31 etc.); even more difficult to read orange print on a white background (pp. 33, 34, 38, 39 and the numbers and letters throughout the book); and impossible to read white handwritten letters on an orange background (p. 17). He expressed the hope, which I endorse, that

future editions will use more contrasting colours. I may add that the difficulties are increased when looking at the book in the twilight state in which we view television screens.

By and large, however, Simantov seems to me to be doing a first-rate job as a teacher.

SO TOO are Walter and Connie, who brush up our English every Wednesday (10.45 and 5.05 p.m.) and Thursday (4.40 p.m.). Unlike Simantov with his slang, both Walter and Connie speak impeccably, their accents are pure Oxford: even when Connie has to face two burglars demanding beer, as happened to her this week, she talks like Eliza Doolittle at the ball. The book and films are B.B.C. products, adapted for use in Israel.

Walter and Connie, like Simantov, go through a variety of interesting experiences in the course of teaching their pupils good grammar and good speech. So far, they have got married and received a wide range of unattractive and unimaginative presents: they were lucky to get a new home and to spend a holiday at the seaside, where Walter got his luggage mixed up with that of a woman euphemistically called "large." Most of the time they seem to be battling to make a living, indicating that life in England is not that much different from life in Israel, despite the difference in language.

I am told by the team working on the programme that the interest in it far exceeded expectations. They printed 8,000 copies of the book, and then faced an unexpected demand for 6,000. As the book costs IL25 — which covers examining written exercises sub-



Richard Chamberlain as King Edward VIII in "For the Woman I Love."

mitted by post — this is certainly an impressive response, indicating that Israelis realize the importance of the English language. Mind you, I am not sure that superimposing Connie's accent on an Israeli one will make one intelligible in Cornwall, Yorkshire or Glasgow.

One way and another, it seems that the box, that most controversial of modern household appliances, is now robbing itself in virtue. These new telecasts are adding a new dimension to adult education in Israel.

"Kinneret, Kinneret," the television film based on Natan Altiman's film, was rather disappointing: perhaps my expectations were too high, or else my judgment has been spoiled by seeing too many action films. The picture

never became more than a filmed stage show, with static sets and a sluggish camera that hardly moved at all. The acting also left much to be desired: at times it was unintentionally hilarious, as in the scene where the poor malarial-stricken girl sees the bereaved parents. On the other hand, the scenes intended to be funny only made me feel uncomfortable.

Although the film delineated events that took place many decades ago, there was no reason to avoid the use of modern techniques: the whole picture has an old-fashioned air. Perhaps they were trying to be too faithful to Altiman.

Despite these criticisms, I hasten to add that I want more and more Israeli products: the way to build up indigenous televi-

sion is not by getting discouraged every time a production fails. We should have a spate of locally produced wares; quality will come from quantity.

Incidentally, a shrewd critic has pointed out that the show I praised so highly last week, "Not By Day and Not By Night," was not altogether Israeli, since the producer, director and main star were Americans, and the language spoken was American. I would nevertheless call it Israeli, I think, because the original play was Israeli, and the theme was very much one that affected us more than outsiders. I doubt whether non-Israelis could understand the old lady looking for Sender.

OF THE IMPORTED films, I liked very much the episode this week of "The Ascent of Man," devoted to power. I have been finding the late Professor J. Borowski a little too uncouth for my taste, but this time he was in very good form while describing the glories of the Industrial Revolution. He really licked his lips over his line from Blake, "Energy is eternal delight."

It was all very relevant, because that delight is now being denied to us by the villains of OPEC.

Talking about them, television news services use a still of King Faisal of Arabia which must provoke considerable anti-Semitism: he looks just like the caricature of a Jew in unfriendly cartoons. He also uses two black things to hold up his keffiyeh: these give an impression of being horns, so that he reminds one of Michelangelo's "Moses," or of a devil. You can take your choice.

Edward VIII giving up his throne for the woman he loved made me all the more convinced that we need a monarchy and aristocracy in Israel; those things make life infinitely more colourful and exciting. Among all our affairs and mishaps, we have never had any to equal Edward's love life for interest.

Grim dissonance

NOT LONG AGO, after one of those rare performances of Israeli music in our concert halls, I was asked by a friend why our composers so shy away from harmony — by which he also meant tunefulness and rhythmic interest, and, in general, the traditional patterns of Western music as crystallized over the past few centuries. This was a complaint I had heard before about our national music, and it calls for some answer.

A composer, like any other creative artist, is in a sense the mirror of his time and place. If he is a truly great artist, he will not however be tied down to his time and place, but will take a wide view of human frailties, sublimate his own emotional experiences, and rise to the heights of universality. Thus we can still enjoy the works of such early composers as Palestrina, Orlando di Lasso, Josquin, des Prés and Heinrich Schütz, who wrote glorious

music in times of endless wars, amid poverty and disease and to the tune of constant warnings of doom near at hand. Mozart wrote his most divine music in dire misery, and Beethoven penned his greatest compositions under enormous emotional stress — his few "contemporary" works (like Wellington's Victory, or the Battle of Victoria) are by far his weakest. The last century witnessed more than a few dreadful wars, yet romantic music reached its peak in Mendelssohn, Schumann, Brahms, Chopin and Wagner.

IN THE present century composers have developed a more acute sensitivity to social and political problems, and consequently have turned to direct reflection on current events and away from their sublimation. As Palestrina, Orlando di Lasso, Josquin, des Prés and Heinrich Schütz, who wrote glorious

Jewish problem on a philosophical plane in his "Jacobseiter," and in "Moses and Aaron," but, under the impact of the Holocaust, he also wrote "The Survivor from Warsaw" (1947), which is an essay in straight musical reporting.

OUR COMPOSERS share, in one respect, a common fate with their colleagues abroad. Everywhere, Leagues of Composers are complaining that their members are not given enough opportunity to be heard, and only in the richest countries is the publication and performance of contemporary music officially subsidized, and prizes, honours and university chairs are established for the encouragement of composers. But Israeli composers face a far bigger dilemma that is very much their own — that of identity.

The composers who arrived in the country in the '30s had been schooled in the styles of Tchaikovsky and Rimsky-Korsakov, Mahler and Strauss (Richard, unfortunately not Johann), or Hindemith and Schoenberg, Bartok and Kodaly, Stravinsky and Prokofiev. Their professional training had thus been entirely Occidental. Here, they suddenly discovered a completely new world of sound: Arab, Druze, Yemenite, Sephardic — all purely homophonic, with many

more than the 12 equalized semitones known in European scales, apparently without rhythm and form, and exuding the exotic flavour of the Orient. No wonder the encounter with the Old-New Land caused a complete revolution, as composers tried hard to assimilate the new and combine it with the old. The musical writing of the '30s and '40s has to be viewed as essentially experimental, with trial and error resulting in both disasters and significant achievements.

THE EMERGENCE of a new generation of composers in the '50s and the '60s changed the picture entirely.

Though their loyalty to Israel is certainly no less than that of their immigrant elders, the attachment of these younger men to traditional values is much weaker. Most of them studied in the United States, where they came in contact with the very latest trends in music — electronically produced sounds, aleatoric devices, even extra-musical media with all their bewitching possibilities. The affirmation of the younger composers' loyalty expresses itself more in the choice of subject than in a specific musical idiom.

It would be incongruous to expect a composer nowadays to write, say, a symphonic poem

titled "Sinaï" or "Golan," and sounding rather like Tchaikovsky on the Heights or Mahler in the Desert. It would also be staid to write up a Jewish wedding in the style of Goldfaden, Krein or Achron. And weaving Yemenite tunes and Arab melodies into symphonies or concertos (as has been attempted in the past) does not make the music "Israeli" in any meaningful sense. The order of the day is the search for a truly native Israeli identity through the development of new forms and fresh means of expression, reflecting the concert of many cultures that is Israel.

In the meantime, I am afraid we shall all have, so to speak, to suffer the pioneering efforts of our composers. But we should do so with a gracious ear, and with due respect for the musical *hakhtsim* who may be breaking ground for some future giant of a composer to build a mighty and lasting edifice.

My own complaint is a slightly different one: why, I ask, are composers — and that includes all of them in our time, not only the Israelis — so grimly intent on suppressing gaiety and laughter while giving free rein to sorrow and despair? Why must happiness and music be viewed as mutually exclusive? I dearly wish someone could answer this question.

In retrospect

"WHAT WOULD have happened if..." is an understatedly attractive format these days. It provides restful escape from trying to understand exactly what is going on today, and from the even more formidable and responsible assignment of trying to figure out what is likely to happen as a result of whatever it is that is happening today.

The Army Channel's contribution to the "What... if" format last Friday afternoon centered on the question, "What would have happened if Winston Churchill had remained in power in 1945?" with several experts taking us back to World War II and the periods before and after. The framework makes a handy peg on which to hang evaluations of Churchill's personality, his attitude toward fascism (resolutely anti in the face of German militarism, but rather understanding, as we heard, toward Mussolini's Italy till quite late in the game), his personal comfortable attachment for America and things American, and speculations as to his feelings

about Zionism and the Jews.

What one does not get out of these programmes (I missed segments of this one, but have heard others like it) is a year-by-year "scenario" of how history would have marched onward till today had things been otherwise; that, presumably, would lead us too far into fantasy and would destroy the usefulness of the device. This, incidentally, seems to me one of the few "models" to which that modish word "scenario" is properly applied: what we have is the historian at play, re-writing history.

The appeal of "alternatives to reality" is, incidentally, clear in current German broadcasting, which is programming TV shows on "If Hitler had Won," on "If Women were stronger than Men," and even — via Ephraim Kishon, one assumes — "If Romeo and Juliet had got married..."

"HE DOESN'T read books," he isn't ashamed to admit it. He says, "Who can sit down these days and read a book from begin-

ning to end?" On the other hand, he is extremely interested in his own publicity...

This was one of the continuity lines in Saturday morning's "Gilbert O'Sullivan" presentation (Second Channel), which I finally caught up with after the earlier identity confusion. My present complaints about the programme do not concern the Irish pop star — after all, there's no accounting for tastes, especially on a Channel called Light — but about the seriousness of the input.

We had translations of Gilbert's lyrics, beautifully worked out by an illustrious local team headed by Naomi Shemer and Tirza Alar, and nicely sung by Tikl Dayan. (Couldn't they have found a male tenor? Translation is one thing, but was gender transposition necessary?) Plus, of course, Gilbert himself singing such familiar hits as his "Alone Again, Naturally." (Who does he think he is — a new immigrant?) The phoney self-pity is enough to drive one into the arms of Wordsworth, or Keats, who at least really were alone, while G.O.S. seems rarely to be parted from his arrangers, fiscal advisers, P.R. consultants, and other aides.

Wouldn't it be far wiser to let those who adore Anglo-Saxon pop stars work out those challenging words in English? On the one hand, we bring in linguistics professors to consult on English-language textbooks for children who are really much more in-

terested in pop records; on the other hand, we use our best Hebrew lyricists to translate what the programme called the "eminently personal" verses. To sort of musical biography of local personalities; it is pleasant, for instance, to know that two full programmes were needed to provide time for the musical preferences of Shaul Rosolio, Inspector General of the Police.

But when the central figure is not only a professional musician but a key man in determining the Philharmonic's programmes, we are entitled to more than "Well, now, I'd like a little Bach," or "A bit of Schoenberg and Stravinsky," and "Not Beethoven, because everybody knows I like Beethoven." Not that these programmes are supposed to deliver lectures for musicologists; but a little more explanation and expansion would certainly have been in place.

Generally, the First Channel's more elevated musical programmes are excellent, such as the new Saturday evening "First and Last" series, edited by Ada Brodsky, which gave us Gustav Mahler last week. We heard the 19-year-old composer's heartfelt verbal reverie on the marvellous beauty of night on the banks of the Danube, "the utter peace and tranquillity, the waves, the sounds of the churchbells..."

So — What would have happened if Mahler had grown up with the traffic's roar and the television's din?

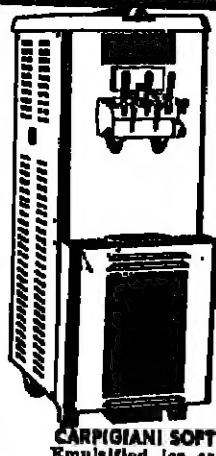
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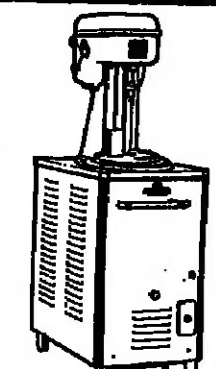
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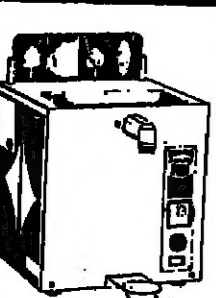
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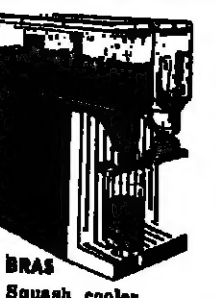
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Emulsified ice cream



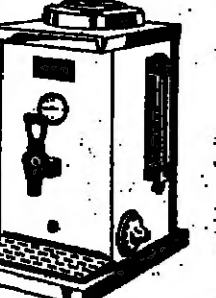
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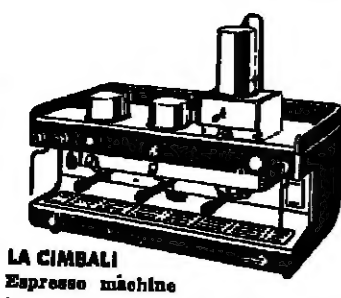
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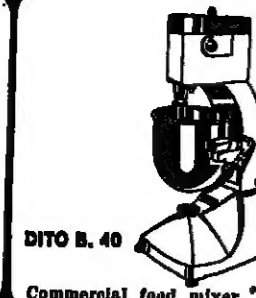
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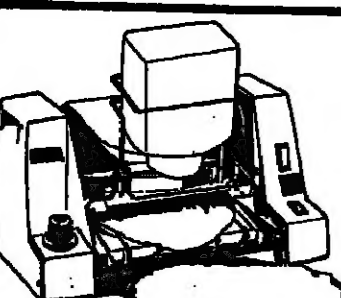
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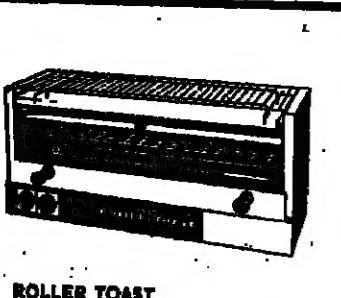
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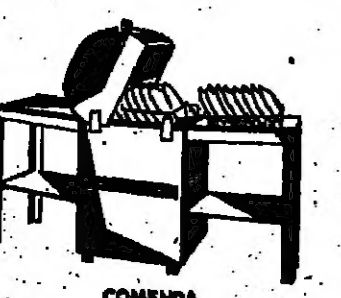
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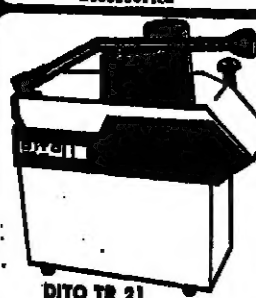
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ICEMATIC
Ice cube maker

Caleb's column

N. David Gross

THE GAMES children play. Israel scouts have a new version of cops and robbers, or cowboys and Indians. They play KGB, activists and Jews. The aim is for the activists to get material and messages through to the Jews without being detected by the Soviet secret police. If Zionism means the oneness of the Jewish people, how then can it be denied that Israel's children are Zionists?

In earlier times, I am told, Jewish children at lake or seaside holiday camps abroad would play "illegal immigration." Here again the company would split into three: one group, the refugees from Europe, would be sent out in boats. They would then try to get ashore with the help of the second group, the Hagana, before being intercepted by the third, the British Navy.

My own Zionist game as a child was, while cutting the lawn with shears (it was most arduous, but we didn't have a mower) to imagine I was reclaiming the swampy land and draining the Hula basin. I was not to know that the latter would, four decades later, be considered an ecological blunder.

A NEW INDOOR game has lately developed which has little enough to do with Zionism. The aim is to extract the less-than-paper-thin "silver thread, which runs across the ILs and IL10 currency notes, without tearing the note itself. It can be done with a little care and concentration. But is it worth it? Contrary to popular belief, the Bank of Israel assures me, the thread is not silver, but merely some proletarian dross, and no matter how many you extract, you will never make your fortune.

When, on the check-up visit to the surgeon some days later, he was challenged by the mother as to why he had not explained to the boy, or to her, what was involved in the operation, the surgeon looked up wide-eyed. Apparently it had never occurred to him.

But a patient is a person, even if only 11 years old.

tune. Besides, it is against the law to tamper with bank-notes, although the Bank of Israel could not recall any prosecutions for this particular offence.

The thread is there, like the water-mark and other less obvious things, to discourage counterfeiting. Now, of course, the falling value of the currency and rising costs of paper and ink are in themselves sufficient discouragement. But still, I have not heard yet of anybody trying to extract the thread from a IL10 note. There is always the risk of spoiling the note and one hundred pounds is, after all, still worth something.

IF YOU KNOW how much it's going to hurt, it doesn't hurt so much. The pain that comes out of the blue can be agonizing. An 11-year-old we know had his tonsils out at a Kupat Holim clinic. The surgeon saw the child and his parents a couple of weeks before the operation but told them nothing about it other than the date and place. The parents, explained to the child what it meant and how it would be done. They assured him he would feel very little, as he would be given a general anaesthetic.

When the time came, the boy was taken away to the operating room. He returned a few minutes later in great pain. Only later did it transpire that he had not been given a general anaesthetic, but merely a few shots in the jaw, and that he was fully conscious while the operation was being carried out.

When, on the check-up visit to the surgeon some days later, he was challenged by the mother as to why he had not explained to the boy, or to her, what was involved in the operation, the surgeon looked up wide-eyed. Apparently it had never occurred to him.

But a patient is a person, even if only 11 years old.

IT OCCURS TO ME / Hadassah Bat Haim

Master builders

AS THE OUTLINES of the foundation of a building rise slowly from the ground we begin to entertain hopes that one day we shall, in spite of everything working against us, really have a new apartment. We have emerged from the Local Council, the Land Registry, the law courts, the Ministry of Housing, the Treasury, and half a dozen other agencies which have until now lain concealed in the thickets of waiting to pounce on us with their demands. Now weak but still undaunted, we prepare to join battle with the main adversaries — the builders.

In a general kind of way, more as a matter of principle than anything else, the contractor is against allowing customers to have their own way too much. He probably thinks it will cause their heads to swell. A closed hall, a double ceiling, a window seat, a moveable wall — all these requests are treated with a look of scorn and pitying condescension. Obviously decent people would never even speak of such things in respectable company.

A timid suggestion about an extra bathroom — after all I say apologetically, there are a lot of us around — is dismissed as the product of a disordered mind. He tells me brusquely that he and his family have managed with one bathroom since they set up house, and that they are all perfectly clean. Hastily I assure him that in fact his children are a good deal cleaner than mine and certainly tidier, but this, I say ingratiatingly, is due to good management.

People have long ago realized that to ask me when I am moving in is a question in very poor taste. The most practical help comes from a retired friend who offers me the next free accommodation in the old age home where she lives.

BIBLICAL BYWAYS

L.I. Rabinowitz

God of history

THE COMMENTARY of the rationalistic Abraham Ibn Ezra on the Ten Commandments, which will be read tomorrow, is a revelation to those who insist that a denial of the verbal inspiration of each letter and word of the traditional Massoretic text of the Bible constitutes rank heresy. Suffice it to say that Ibn Ezra does not accept this view, and thus manages to solve, *inter alia*, the problem of the discrepancies between the wording of the Commandments in the two versions found in the Bible (Exodus 20, 2-14 and Deut. 4, 6-16).

But that is by the way. The second portion of that commentary opens with a few words which always give me a thrill when I read them. "Rabbi Judah Halevi, may he have an honorable last resting place, put to me the following question."

The thought of these two intellectual giants of the Golden Age of Spanish Jewry, the grammarian and Bible commentator, and the inspired poet and philosopher, discussing the Bible is of more than passing interest by man.

which we don't have. He is not convinced, but fortunately, at a crucial point our cousin Fanny comes on a visit and subdues him. She is a much stronger personality than I am, and she is horrified at the ineffectiveness of my campaign. By dint of just having rebuilt her house she is now an expert on everything.

IT IS NO USE him shouting "Nonsense" at her as she shouts right back, and much louder. She threatens to take him back to Manchester and to show him what a kitchen should look like. Cowed and over-awed he agrees to walking in cupboards, stainless steel sinks and picture rails. She wrings more concessions out of him than I would have dared to hint of. When she goes home there is naturally some backsliding, and I have to keep reminding him she is an annual visitor.

His associates are no less temperamental. The carpenter, though frequently on the site, may not be approached but in the presence of his father. The tiler gets so upset when I propose a pattern different from what he had in mind that he sulks for a week. The shutter man tells me long stories about his brother in England, listens to me courteously — in itself a nice change — and does what he intended to do in the first place.

People have long ago realized that to ask me when I am moving in is a question in very poor taste. The most practical help comes from a retired friend who offers me the next free accommodation in the old age home where she lives.

And what was the question? "Why do the Ten Commandments describe God as he who 'brought the Children of Israel out of the Land of Egypt, out of the House of Bondage,' and not 'Who created Heaven and Earth,' with which the bible opens.

IBN EZRA gives his answer, but the real interest of that question lies in the fact that Judah Halevi himself made it the starting point of his classical work, the Kuzari, and in fact the basis of his whole philosophy of Judaism.

After the king of the Khazars, in his quest for the true religion, rejects as unsatisfactory the explications of the Moslem, the Christian and the philosopher to whom he had turned, he reluctantly decides, as a last resort, to turn to a Jew, the "Sage" of the dialogue, to explain to him the essence of Judaism. The sage replies, "We believe in the God of Abraham, Isaac and Jacob who led the Children of Israel out of Egypt with signs and miracles, who fed them in the desert and gave them the land, etc. Contemptuously the king says, 'I knew that I was wrong in asking a Jew! Should you not have said that you believe in God the Creator of the World, etc?'

AND THE whole of this epoch-making and classical work is Judah Halevi's justification of this attribute applied to the divine. The God of Judaism is not a mere metaphysical speculation but the God who reveals himself in history which can be attested by man.

TWO-IN-ONE CROSSWORD

Use the same diagram for either the Easy or the Cryptic puzzle.

EASY PUZZLE

- ACROSS
1 Centre (5)
2 Clock faces (5)
3 Polson (7)
4 Pastime (5)
5 Shelf (5)
6 Goes to bed (7)
7 Large snake (3)
8 Amad (4)
9 Buzzer's assistant (6)
10 Mixture (5)
11 Crops up (6)
12 Warming (7)
13 Map book (5)
14 Indefinite (5)
15 Pamphlet (7)
16 Liberated (5)
17 Adolescent years (5)
18 Down
19 Eat away (6)
20 Pet animal (6)
21 Attempt (3)
22 Carries (5)
23 Watered down (7)
24 Decorated a cake (4)
25 Roman military unit (6)
26 Removes the skin (6)
27 Malignant (5)
28 Bashful (5)
29 Extra payment (5)
30 Virginal (4)
31 Snake (5)
32 Trap (5)
33 Fumble (7)
34 Cuning (5)
35 Beam (6)
36 Corair (5)
37 Co back (6)
38 Tack-face (5)
39 Windstorm (4)
40 Animal doctor (5)

- Wellnessday's Easy solution
ACROSS—1. Child, 2. Sedan, 3. Order, 4. Don, 5. Canoe, 6. Regard, 7. Tack, 8. Lie, 9. Scat, 10. Belated, 11. Ape, 12. Port, 13. Residual, 14. Adures, 15. Car, 16. Lemon, 17. Lunatic, 18. Boxes, 19. Sin, 20. Strew, 21. Toper, 22. Snaps, 23. Down, 24. Medal, 25. Bangla, 26. Head, 27. Looked, 28. Dread, 29. Held, 30. Dug, 31. Cranes, 32. All, 33. Carol, 34. Tania, 35. Serious, 36. Fatal, 37. Becom, 38. Parash, 39. Benom, 40. Tiliars, 41. Liner, 42. Leap, 43. Tip, 44. East, 45. A5, 46. J107, 47. J107, 48. J107, 49. J107, 50. J107, 51. J107, 52. J107, 53. J107, 54. J107, 55. J107, 56. J107, 57. J107, 58. J107, 59. J107, 60. J107, 61. J107, 62. J107, 63. J107, 64. J107, 65. J107, 66. J107, 67. J107, 68. J107, 69. J107, 70. J107, 71. J107, 72. J107, 73. J107, 74. J107, 75. J107, 76. J107, 77. J107, 78. J107, 79. J107, 80. J107, 81. J107, 82. J107, 83. J107, 84. J107, 85. J107, 86. J107, 87. J107, 88. J107, 89. J107, 90. J107, 91. J107, 92. J107, 93. J107, 94. J107, 95. J107, 96. J107, 97. 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